DOCUMENT RESUME

ED 354 805 HE 026 224

AUTHOR Vaughan, Kieran; Sawchuk, Mariette T., Ed.
TITLE Infusing Multicultural Perspectives across the Curriculum. Celebrating Cultural Diversity in Higher Education Series.
INSTITUTION Mount St. Mary's Coll., Los Angeles, CA. Doheny Campus.
PUB DATE 93
NOTE 107p.; For a related document, see HE 026 223.
AVAILABLE FROM Prism Publishing of Mount St. Mary's College, 12001 Chalon Road, Los Angeles, CA 90049 ($30).
PUB TYPE Guides - Non-Classroom Use (055) -- Reports - Descriptive (141) -- Tests/Evaluation Instruments (160)

EDRS PRICE MF01/PC05 Plus Postage.
DESCRIPTORS Class Activities; *Course Descriptions; *Course Objectives; Cultural Pluralism; *Curriculum Design; *Curriculum Development; Curriculum Evaluation; Curriculum Guides; *Educational Strategies; Evaluation Methods; Guidelines; Higher Education; Liberal Arts; *Multicultural Education; Questionnaires; Workbooks
IDENTIFIERS *Mount Saint Marys College CA

ABSTRACT

This manual, developed as part of an effort by Mount St. Mary's College (Los Angeles, California) to increase multicultural education across the curriculum contains practical suggestions for revising and developing syllabi with a multicultural component from a variety of disciplines including art, English, music, philosophy, psychology, speech, and Spanish. In addition, it provides course objectives, a bibliography, class assignments, and day-to-day course plans. It shows how to make academic courses more culturally diverse without sacrificing the traditions of western civilization. The manual also includes descriptions of faculty development experiences, guidelines for revision of syllabi, and pre- and post-assessments for both faculty and students. The 20 syllabi presented are prepared within the same format. They begin with a course description, followed by course objectives, assignments, methods of evaluation, and topics of study with corresponding reading and homework. Many of the syllabi conclude with a section that describes in detail an assignment, classroom strategy, or group activity incorporating multicultural perspectives. Some syllabi contain extensive bibliographies and some contain explanatory notes for the instructor. Appendices include: (1) a faculty and student questionnaire that can be used to assess strengths and weaknesses of current syllabi and to suggest ideas for improvement, (2) the competencies to be attained by students, and (3) guidelines for developing or revising syllabi. (GLR)

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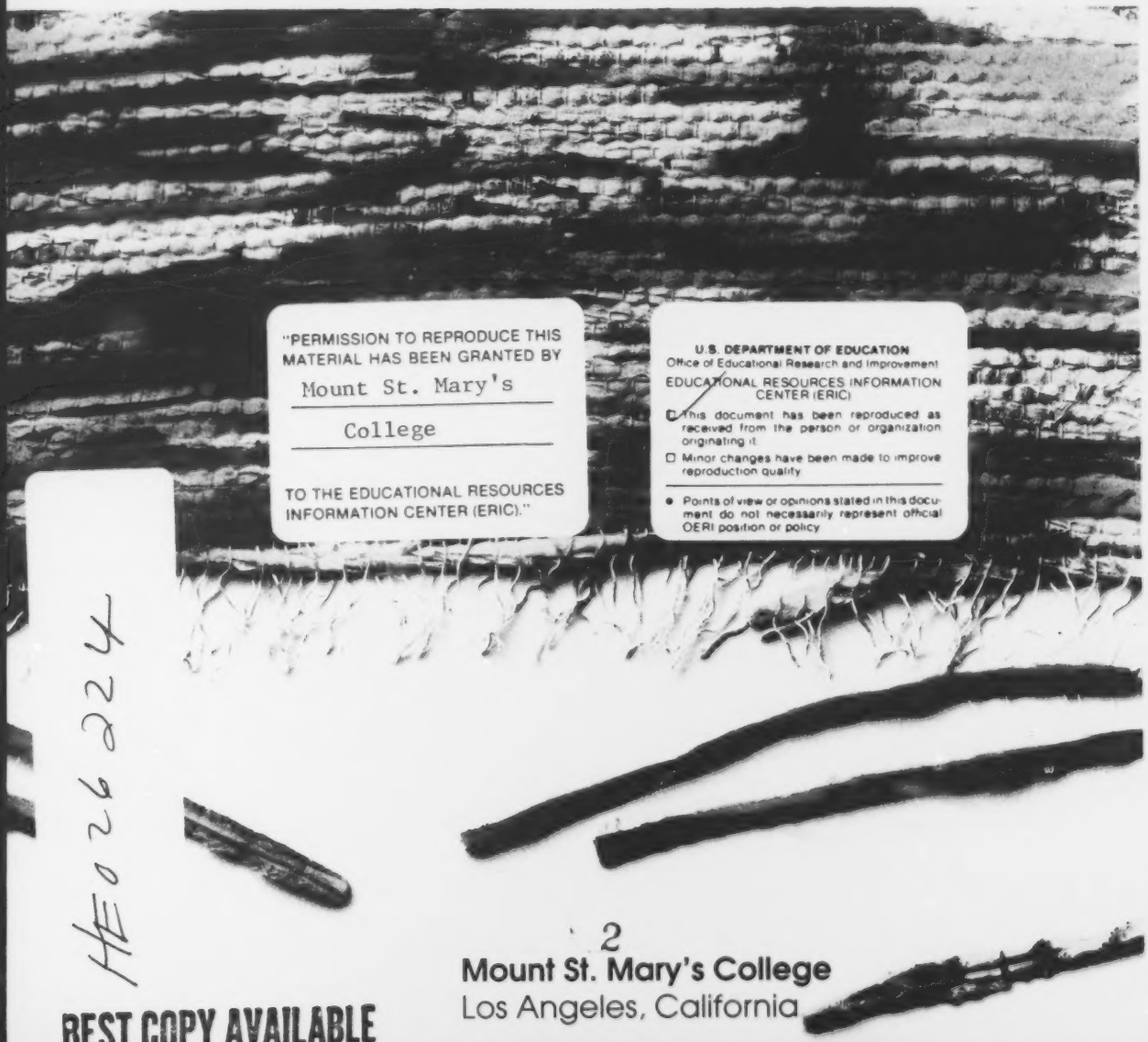
Infusing Multicultural Perspectives Across the Curriculum



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Mount St. Mary's College
Los Angeles, California

Celebrating Cultural Diversity in Higher Education

Infusing Multicultural Perspectives Across the Curriculum

Kieran Vaughan, CSJ, Project Director
Mariette T. Sawchuk, Editor

PrismPublishing of

Mount St. Mary's College, Los Angeles, California

1993

The project described in this monograph was funded by a grant from the CAPHE/NYNEX Foundation matched by the ARCO Foundation. Partial funding for the final workshop was provided by the Coors Brewing Company, Western Region. We are grateful for this support, which contributed to increasing the knowledge, appreciation, and skills necessary to address the reality of cultural diversity in our college and our world.

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Foreword

About the Monographs

Educating a multi-ethnic student population for life in a multicultural world is one of the greatest challenges facing institutions of higher learning in the 1990s. The task is complex and, in some respects, controversial. All facets of college life—admissions, curricula, faculty development, financial aid, fund raising, library holdings, and student development—are involved. Mount St. Mary's College in Los Angeles (MSMC) has been engaged in the process of implementing multicultural education on its two campuses for over 12 years. Grappling with the issues raised by multicultural education has been by turns exciting, difficult, frustrating, and surprising. Through the experience, faculty, administrators, and students have been immeasurably enriched. Cultural diversity on campus, acknowledged and utilized as a catalyst for learning, can be a tremendous source of strength for higher education in the United States. Mount St. Mary's College is publishing this series of monographs, *Celebrating Cultural Diversity in Higher Education*, to help other institutions exploring the potential of multicultural education.

Our series began with a monograph describing MSMC's alternative access program on the Doheny campus. The alternative access program admits students who have low grade point averages (at or below 2.50 on a 4.00 scale) and poor test scores (average composite SAT scores of 660), but who show potential for success in college as demonstrated through interviews and teacher recommendations. Many of these students are ethnic minorities. They are often the first in their families to attend college and frequently struggle with poverty, inadequate high school backgrounds, and pressing family obligations. In addition, for many, English is a second language. The alternative access program, a direct response to their needs, has been dramatically effective in enabling these students to succeed. Approximately 68% of those who come as freshmen earn their associate in arts degree in two years or transfer to a baccalaureate program. Seventy-five to 80% of those who persist go on to baccalaureate study in Mount St. Mary's four-year program (50%) or at other institutions (25-30%). Significantly, students transferring from MSMC's alternative access program do well, meeting the challenge of demanding academic standards of baccalaureate programs. Some continue their studies further, earning graduate degrees. Funding from the AT&T, Ford, and Teagle foundations has made it possible for the college to research the alternative access program and share the results with other colleges and universities through workshops, presentations at conferences, and publications, including this series' first monograph, "Access and Persistence: An Educational Program Model."

The MSMC experience has shown that cultural diversity becomes a positive force on campus when faculty and staff recognize diversity as an opportunity for learning rather than as an obstacle to it. Therefore, faculty and staff development on the subject of culture and learning is crucial to effective multicultural education. The second monograph, "The Role of Faculty Development in Multicultural Education," describes the way in which MSMC went about such a faculty development program during the years from 1985 to 1988. In addition to outlining the process, the monograph includes a summary of one representative workshop and excerpts from six of the faculty and staff projects.

An important college goal was to educate, support, and enable faculty members to incorporate multicultural content in their courses. This latest monograph in the series describes the process by which faculty in the liberal studies major revised their syllabi to include multicultural content. It outlines the steps that produced the program-wide revisions and provides 20 revised, classroom-tested syllabi in disciplines ranging from art to sociology. The monograph takes its title from the name by which the project became known: IMPAC—Infusing Multicultural Perspectives Across the Curriculum.

About Mount St. Mary's College, Los Angeles

Founded by the Sisters of St. Joseph of Carondelet in 1925, Mount St. Mary's is an independent, Catholic college with a special concern for the education of women. The college offers a curriculum in which career preparation at every level is firmly based on the liberal arts and sciences. The college also emphasizes the study of ethics and encourages multicultural awareness through academic and co-curricular activities.

For undergraduates, the college offers both two-year associate in arts degrees on the downtown Doheny campus and four-year baccalaureate degrees on the Chalon campus in West Los Angeles. The Weekend College enables working students to earn baccalaureate degrees in selected majors. The Hope Center offers associate degrees and certificate programs in health-related fields on the Doheny campus. These include the associate degree in nursing and the occupational therapy assistant program, as well as certificate programs in medical transcription and medical coding. Coeducational graduate programs are available in counseling psychology, education, physical therapy, and religious studies.

Although small, Mount St. Mary's student body is remarkably diverse: 1,200 students self-reporting their places of birth listed 42 states and 43 countries. The ethnic diversity of the undergraduate student body closely parallels that of Southern California: 9% African-, 31% Anglo-, 17% Asian-, and 43% Hispanic-American.[1] Approximately 60% are Catholic. About half of the students reside on campus and half commute.

Every aspect of an MSMC education is characterized by concern for the individual—the student's goals, talents, and development. This concern for the individual student led to the evolution of the college's dual campuses and various programs, unified by one administration and one faculty. At the Doheny campus, Mount St. Mary's College offers an associate in arts degree leading to immediate employment, although many of the graduates go on to baccalaureate study at the Chalon campus or other four-year colleges. Courses of study such as the early childhood education program, the physical therapist assistant program, and the associate degree in nursing attract highly qualified students. In conjunction with the A.A. degree program, the alternative access program admits students who show potential for success in college despite weak academic records.

The Chalon campus is home to Mount St. Mary's baccalaureate degree programs. Baccalaureate freshmen have average SAT or ACT scores placing them in the top quartile of college-bound students nationwide. Ethnic minorities make up a large percentage of these students. Approximately half of the candidates for MSMC's prestigious, merit-based President's Scholarships are African-, Asian- or Hispanic-American, and special opportunities in science are available to ethnic minorities through NIH grants under the Minority Biomedical Research Support (MBRS) and Minority Access to Research Careers (MARC) programs. The baccalaureate program has been recognized for its excellence by independent organizations such as *U.S. News and World Report* and *Changing Times* magazines. The honors program, the Women's Leadership program, and the Model United Nations delegation have been centered at Chalon, although these programs are open to qualified A. A. students as well.

The History of Multicultural Education at MSMC

During the '70s and '80s, the student body at Mount St. Mary's College gradually became more

[1]These ethnic designations are taken from the 1990 United States census. We recognize that they may not be the designations preferred. IMPAC participants are keenly aware of the inadequacy of any labels in a multicultural society. One purpose of this monograph is to increase awareness of the complexities of such a society.

ethnically diverse with the change initially more apparent on the Doheny campus. The location of the campus in the heart of the city and the college's own recruitment efforts at inner city high schools contributed to this change. Predominantly white faculty members found themselves working with large numbers of students from other cultures. Because cultural groups differ in the ways they approach various situations, interested faculty began to explore some of these issues as they affected teaching and learning. In some cultures, for example, a young woman is expected to assist the family when needed despite having a paper due the next day. In some cultures, a student's questions may be interpreted as a challenge to the teacher's authority. In a typical U.S. college classroom, on the other hand, individual responsibility for work assigned and ability to articulate and present questions are usually seen as values and rewarded. Faculty and administrators began to explore situations like these where dissonance occurs. They looked for ways to discuss such situations with students and their families. Because cultural views of competitive and cooperative behavior differ, some faculty tried using cooperative learning strategies. In addition, interested faculty began to look for ways to provide course materials representative of their students' ethnic backgrounds. Faculty from the English department, for example, began to look for novels, poetry, and plays by authors from a variety of ethnic groups. Informal "brown-bag" lunch meetings were organized for the exchange of ideas and teaching methodologies that helped students succeed. Mount St. Mary's College was beginning to explore the implications of multicultural education not only on a theoretical level, but also on a pedagogical one.

In 1986, Mount St. Mary's received a grant from the Consortium for the Advancement of Private Higher Education (CAPHE) to increase faculty and staff awareness of the link between culture and learning, a project the second monograph of this series describes in detail. Matching funds were supplied by the Times-Mirror Foundation. The first objective of the grant, as stated in the proposal, was "to make every member of the faculty and staff more effective in dealing with cultural differences among the college's students" through all-college programs and workshops. The second was to provide funds for individual faculty and staff to research particular, practical topics related to culture and learning. This grant was a resounding success. It funded speakers for 15 all-college events and numerous departmental workshops. In the course of the grant, 30 curriculum-related projects were undertaken. Twenty departments and administrative offices were involved in these projects, and over 40 members of the faculty and staff contributed to them. Another important result of this faculty and staff development grant was a gathering momentum for further institutional change.

In 1990 the education department received a second grant from CAPHE/NYNEX, matched by the ARCO Foundation, to infuse multicultural content into the subject matter courses required for an elementary school teaching credential.[2] All Mount St. Mary's College faculty from academic departments offering courses in this liberal studies major were invited to participate as stipended members of the IMPAC project. Faculty development activities, which extended over a two-year period, included informational presentations, interactive workshops, and extensive discussions among faculty volunteering to participate. With this support, faculty members revised existing syllabi or developed new courses integrating multicultural perspectives into the content. Given the length of the project, faculty members had ample opportunity to teach from their revised syllabi, evaluate the results, and make further changes as warranted. Because many courses in the liberal studies major are also approved for

[2] In California, students preparing to teach in elementary school (K through 6) are required to take, prior to or concurrently with methods courses, an academic major that offers knowledge and understanding of the subjects that are commonly taught in elementary school. At MSMC this is called the liberal studies major and includes the study of language, literature, mathematics, science, social science, history, humanities, the arts, physical education, and human development. These courses are offered by the respective academic departments and attract students from other majors, who are fulfilling general studies or core requirements, as well as prospective teachers.

general education credit, the project reached students beyond those preparing to be elementary school teachers. A grant from the Coors Brewing Company, Western Region, underwrote some of the costs of the final two-day workshop, where students from several disciplines helped to evaluate results of multicultural infusion throughout their courses and faculty discussed future directions. Funding from the CBS Foundation is helping to underwrite the publication of the current monograph documenting the process and results of IMPAC.

Efforts at more extensive curricular change are ongoing. Grants from the Knight and Ford foundations, the Pew Charitable Trusts, and the Clowes Fund, Inc., have enabled the college to undertake a revision of the general education (core) curricula with the goal of making multicultural awareness a central component of a Mount St. Mary's College education. MSMC is still very much in the process of incorporating multicultural dimensions into every aspect of college life. The experience is challenging and invigorating.

I

The IMPAC Project: An Infusion Model for Curriculum Revision

Given the reality that elementary school classrooms in many areas of the United States are composed of children of diverse races, ethnicities, and cultures, educators who understand and respect these differences are desperately needed. The purpose of the IMPAC project was to revise the curriculum of the liberal studies major to help future teachers develop: 1) their knowledge, understanding, and appreciation of cultural diversity; 2) their awareness of and sensitivity to issues arising from diversity; and 3) their skills in working with people of diverse cultures.

In revising the curriculum to prepare future teachers for work with culturally diverse groups, several approaches were possible. One commonly used method of teacher preparation is to provide a special course or courses targeting a specific population, such as a class on teaching children whose second language is English. A variation of this approach is to require a methods class or classes on teaching in a multi-ethnic classroom. Another way to address the issue of cultural diversity is to make it a specialty. Certain elective courses can be developed for prospective teachers who wish to gain expertise in dealing with issues related to culture, race, and ethnicity. Most often these courses relate to a specific population, for example, Chicano studies or African-American studies. A third method is to infuse culturally diverse perspectives throughout courses in a program of study.

An advantage of the infusion approach is its comprehensive nature. Ways to function effectively in a multicultural classroom and a multicultural society are addressed in every course, not compressed into one or two. The strength of this method is also its weakness. If many teachers are addressing multicultural issues, they may experience confusion over who is responsible for a specific topic. Should the impact of colonization on indigenous populations be studied in a Western civilization course? In a cultural geography course? In an ethics course? Ideally, issues may be approached from different perspectives in each course. Unless a systematic approach is developed and reviewed regularly, important issues may be missed and little or no infusion may occur.

In spite of this risk, project planners at Mount St. Mary's chose to use the infusion method across its liberal studies curriculum because of certain college strengths: the faculty had some experience with multicultural issues through the 1985-88 CAPHE grant; faculty members were themselves teaching a culturally and ethnically diverse student body, giving the course revisions special relevance; college administrators including the president, chancellor, and deans strongly supported the project; and the education department faculty was deeply committed to it. Support from CAPHE/NYNEX, with matching funds from the ARCO Foundation, provided the resources for faculty stipends and for the careful planning and oversight necessary for success.

Leadership for the development, implementation, and evaluation of the IMPAC project was assumed primarily by the director, in collaboration with a coordinator and evaluator, all internal to the college. The administrative assistant in the education department assumed responsibility for the logistical aspects of the project, including the implementation of the budget. These key personnel were both knowledgeable about the institution and committed to the project, factors indispensable to its success. During the year of preparation and the first year of implementation, the project director was assisted by a planning group made up of members of the education department faculty and staff, who met regularly to plan for the project, review its direction, identify speakers and resources, and trouble-shoot. In addition, the planning group benefited from meetings with two outside consultants.

As the IMPAC project began, the planning group identified six elements essential to the infusion method: identification of the competencies students were to attain, selection of faculty participants and assessment of their needs, scheduling of project activities designed to meet those needs, curriculum development centering on syllabus revision, implementation of new and revised courses, and evaluation.

Identification of Competencies

Identifying the competencies toward which a curriculum is directed is critically important when using an infusion approach to curriculum development. Every faculty member involved in the project must have a clear understanding of what knowledge and abilities the students should be developing in their courses and make those objectives explicit for the students. For the IMPAC project, the project director and planning group developed the specific competencies that students (future teachers and those from other majors) were expected to attain from a review of the literature on multicultural education. In order to prepare future teachers to be aware of cultural differences, knowledgeable about cultural influences in classrooms and societies, and skilled in working with people from cultures other than their own, competencies were identified in three areas or domains:

1) Knowledge, understanding, and appreciation of culture and its influence on individuals and cultural groups in our society.

2) Awareness and sensitivity to one's own and others' cultures.

3) Skills to recognize, analyze, and evaluate diverse cultural perspectives and issues.

A complete list of competencies can be found in Appendix A.

Faculty Participation

Curricular innovations can be either administration-initiated or developed by a more collegial process, in which faculty are closely involved with decisions about curriculum development. Teachers are generally more committed to a project they help to create, especially in institutions of higher learning where academic freedom and autonomy are traditional values. IMPAC project designers believed that the enthusiasm and commitment of the faculty participants would be the key to the program's success. Therefore, faculty were given the primary responsibility for planning, developing, and evaluating the multicultural curriculum through the process of revising or developing courses with multicultural content.

All MSMC faculty members from academic departments offering courses in the liberal studies major were invited to participate as stipended members of the project. Participation was voluntary both in the overall project and in each specific activity. Fourteen faculty members from departments in the liberal arts and sciences joined the project together with five members of the education department, one member of the nursing faculty, the directors of libraries on both campuses, and the administrative assistant for the education department and IMPAC project. This core group formed a cohesive unit as they worked together over the two-year period. Most found the structured opportunities to meet with colleagues and discuss issues related to curriculum and teaching methodologies energizing and helpful. The influence of IMPAC also extended beyond these participants. Other faculty, administrators, and administrative staff from Mount St. Mary's College attended various workshops or presentations as interest, time, and other responsibilities allowed.

Determining what help the faculty would need to infuse multicultural perspectives into their courses was the next step in the project. When faculty volunteered to be part of IMPAC, they were asked to complete a faculty questionnaire. (See Appendix B.) Responses to the questionnaire showed gaps in knowledge and pinpointed areas of concern so that resources could be identified and made available. The questionnaire data indicated that faculty believed it was important to address multicultural issues, but were uncomfortable teaching

multicultural perspectives and lacked specific kinds of knowledge. Data indicated that faculty members felt the need to:

1. Increase their own comfort level when teaching about multicultural perspectives and issues.

2. Increase their knowledge about:

   a. The contributions, ideas, and perspectives of people from diverse cultures in each academic discipline;

   b. Ways to incorporate multicultural content into courses taught;

   c. Research and literature in various disciplines providing specific content on minority cultures;

   d. Non-print resources and materials (films, videos, filmstrips, recordings, photography) portraying diverse cultures.

3. Obtain information about how to:

   a. Develop syllabi reflecting diverse cultural contributions and perspectives;

   b. Develop the skills to recognize, analyze, and evaluate multicultural perspectives and issues;

   c. Find resource people from diverse cultural backgrounds to participate in or provide presentations for class sessions.

4. Design alternative opportunities for student evaluation of course activities and assignments.

Over a two-year period, the IMPAC project addressed these needs through a series of lectures, presentations, simulations, workshops, and discussions. Following each workshop or meeting, an evaluation was distributed, providing an opportunity for feedback from the participants. Data from these evaluations were used to plan and revise the schedule of future activities and helped to insure that IMPAC was meeting the actual, immediate needs of the participants.

Project Activities

In response to the information from the questionnaire, a series of activities was planned to provide the information, resources, and support the faculty would need in revising their syllabi to include multicultural content. The first three-day workshop was designed to provide a context for beginning the project. Elliot Barkan and Carlos Cortes led the informational sessions of the workshop. (Please see Appendix C for a complete listing of IMPAC workshops, including the names and professional affiliations of featured speakers.) Barkan highlighted the political and social uniqueness of a culturally diverse population within one geopolitical unit. Cortes discussed cross-cultural awareness and sensitivity, approaches to understanding other cultures, and examples of culturally diverse content that could be incorporated in a variety of classes. In the interactive portions of the workshop, small-group discussion sessions provided participants with the opportunity to talk about what they were already doing to include diverse cultural perspectives in their courses. Faculty also discussed the competencies that were identified from the literature review. Because these would be the foundation of the curriculum, it was imperative that faculty members agreed about what students were expected to learn. As they began to determine which competencies fit their course content, project participants were introduced to the work of J. A. Banks, who provides guidelines for integrating ethnic content into course design.[3]

Throughout the project, presentations by guest speakers and college faculty continued to provide

[3]J.A. Banks, *Teaching Strategies for Ethnic Studies*, 4th ed., New York: Allyn and Bacon, 1991.

J.A. Banks and C.A. McGee Banks, eds. *Multicultural Education: Issues and Perspectives*, New York: Allyn and Bacon, 1989.

information about multicultural content in specific disciplines and resources to assist in course planning, as well as intellectual stimulation. Iris Ingram spoke about developing sensitivity to cultural and ethnic issues. Geneva Gay provided the broad outlines of a conceptual framework for infusion and discussed obstacles in higher education to the inclusion of diverse cultural perspectives. Maria Montaño-Harmon discussed cultural perspectives and writing across the curriculum as well as sociolinguistic approaches to the teaching of standard English as a second dialect. Clyde Corcoran presented alternative approaches to assessment of student performance. Randall Lindsey facilitated the provocative simulation on power and discrimination entitled Star Power. In the final workshop, he also discussed issues of entitlement and privilege.

In addition to presentations by guest speakers, structured opportunities for conversations and discussions among IMPAC participants formed an important part of the faculty development activities. These sessions provided much collegial support for the project and generated enthusiasm for the changes being developed. Some participants found these discussion-based workshops to be high points of the project. Significantly, substantive conversations about the project occurred informally as well as during these structured IMPAC meetings and continued after the project ended, a benefit for the college as a whole.

The balanced scheduling of discussions and guest speakers was an important factor in sustaining interest among the participants. A major activity, including guest speakers, panels, and small group work, was scheduled at the beginning, middle, and end of the two-year project. Other meetings occurred at intervals close enough to give the sense of a continuing project, but not so close as to be oppressive. Some of the IMPAC activities were major workshops that all participants were expected to attend. Participation in other meetings was encouraged, and stipends were given separately for each activity attended. This twofold approach enabled participants to make their own decisions about project activities and not feel compelled to attend. Invitations to all workshops sponsored by the IMPAC project were sent to college administrators by name and to all faculty, administration, and staff by means of flyers in each mailbox. Presentations were also announced in the biweekly Faculty, Administrative, and Staff Bulletin, and all were welcome to attend. This communication encouraged discussion throughout the college community and expanded the effect of the IMPAC project beyond its participating faculty.

Development and Revision of Syllabi

The heart of the IMPAC project was the development of syllabi that gave clear evidence of the incorporation of diverse cultural perspectives. Individual faculty members made their own decisions about specific revisions of their courses. They began with the competencies students were expected to develop and selected those that fit their course content. Then, using resources provided by the various workshops, they formulated objectives, selected textbooks, compiled reading lists, developed learning activities, and defined evaluation techniques. The participants were asked to submit their syllabi according to an agreed-upon format and to include a cover sheet stating the modifications they had made in their courses to infuse culturally diverse perspectives. The competencies, ordered as domains and objectives, were organized in the form of a matrix or chart, and faculty were asked to evaluate each course they were developing or revising in relation to the competencies. Many faculty had the opportunity to teach revised courses during the time span of the project, to evaluate and make additional adaptations.

Implementation of New and Revised Courses

A great deal of research, thought, and enthusiasm went into the revision of syllabi and the development of new courses. All this extensive

preparation, however, would have been moot if the course plans had not stimulated student learning and growth. In September of 1991, the first of the revised courses went on trial in the classroom. While faculty learned about areas of weakness in their syllabi, most were delighted at student responses. Teaching from the syllabi emboldened many of the faculty to take their revisions even further. An English teacher, who had put the *Heath Anthology of American Literature* on reserve for her course in American literature because of its multicultural content, decided to use it as a textbook in subsequent courses. In her existentialism course, a philosophy professor included readings from contemporary authors of imaginative literature writing about existential themes. Student response was so positive that she decided to add contemporary films in future classes.

Did incorporating multicultural perspectives make a difference to students? An opportunity to obtain some answers to that question occurred during the final workshop of the IMPAC project. Faculty who had participated in the project recommended students for a panel expressing student views on multicultural perspectives in courses. From a number of interested students, 15 young women gathered to discuss their experiences in revised courses. They responded to such questions as the following: How have you experienced the inclusion of cultural perspectives in the courses you have taken at Mount St. Mary's College? What have been the positive features of including multicultural content? Have there been negative features? What is the most important thing you want the faculty to consider in relation to issues of cultural diversity and the curriculum? Comments derived from this panel showed that course changes had a tremendous effect on students. Reflecting on the sociology course, Dynamics of Majority/Minority Relations, an Anglo student observed, "Every day I am able to put into practice what I was taught." Speaking of her experience in an English course, an African-American student said, "I felt so proud to be a black woman." Another white student remarked, "You [the teacher] showed you value different cultures by the time and dedication you gave to the multicultural subject matter." One young Latina woman, expressing her appreciation for the inclusion of literature by Hispanic authors in a writing class, implied the pain of having had her cultural heritage neglected throughout her earlier education. "At Mount St. Mary's, I learned there *is* something good about my culture," she said.

Some adjustments to teaching new material in new ways were, of course, necessary. Assessing her College Writing course, one faculty member noted: "When this class ended, I experienced a sense of guilt that I had not conveyed as much measurable (cognitive) information to my students as I usually attempt to do. However, when Geneva Gay explained to us in the workshop the difference between cognitive and affective learning, I felt reassured that much more affective learning had taken place in my classroom than had occurred before the revision. This was a wonderful experience that I shared with my students, and I feel a great deal of learning took place on both sides."

Indeed, almost every faculty member involved in the IMPAC project expressed some discomfort or awkwardness teaching the newly incorporated material, and all received lessons in the complexity of culture in the United States. In some classes, for example, faculty members asked students to work in groups based on their ethnicity for a particular project. This approach caused consternation, as student participants in the final IMPAC workshop pointed out. One black student, also of Irish and Hispanic heritage, good-humoredly reported joining the African-American group. "We were supposed to talk about ethnic celebrations," she said. "In my house the biggest celebration was St. Patrick's Day!" White students, too, reported having many different ethnic backgrounds in their ancestry. Many of them felt remote from ethnic customs and traditions of grandparents and great-grandparents. One student, asked to discuss where her family came from, announced, "Cleveland, Ohio." Another student explained, "Well, my family is Scotch-Irish, but that didn't have any influence on my life. Being poor did." IMPAC participants learned how difficult it may be to identify elements of the dominant

culture, particularly for students with little experience in analyzing the complexities of culture. For some, the dominant culture is natural, the "right" way to do things. Students need patient help from instructors in achieving sufficient perspective to recognize and analyze elements of the dominant culture. In turn, faculty need patience with themselves in this ongoing process. Most participants found the student panel one of the most illuminating and moving activities of the final workshop, because it provided an opportunity to discuss with students why course syllabi were being revised to include multicultural content. The faculty discovered that making pedagogical goals and philosophy explicit to students gives them an important context for learning and change.

Because we live in a society that generally avoids discussion of race, ethnicity, and power, the mention of cultural differences can occasion uncomfortable emotions in both teachers and students: most notably guilt and anger. Faculty reported a variety of emotions in themselves and their students. Some students were angry that they had not learned about their own culture or other cultures earlier in their academic careers. Others resented having to learn about different cultures now. Some were dismayed to learn about the suffering of people from a variety of cultures. Many felt guilty at the extent to which the ideals expressed in the Declaration of Independence, the Constitution, and the Bill of Rights had not been put into practice. Some felt guilty from a sense of privilege or from a sense of powerlessness to bring about a more just society. These were uncomfortable and unaccustomed emotions to have flooding the classroom. Randall Lindsey, guest speaker at the final IMPAC workshop, recommended that faculty members acknowledge both the guilt and anger that they and their students experience when confronting multicultural issues. Both emotions are valid human responses to some of the material presented in courses with multicultural content. Instead of ignoring the emotions, Lindsey suggested helping students realize that they have a choice: they may remain stuck in their emotions of anger or guilt, becoming paralyzed and dysfunctional, or they can use the opportunities provided by the class to learn about multicultural issues. The goal for both faculty and students is to move beyond an either/or attitude toward culture to a both/and perspective. People frequently move back and forth among cultures—for example, between the culture of the company in which they work and the culture of their family at home, between the culture of the academic institution and that of young adult peers, between their ethnic cultures and the dominant "American" culture.

Evaluation

In a project as complex as IMPAC, evaluation occurs on many levels. Faculty evaluated the workshops and presentations. Syllabi were evaluated in relation to the student competencies identified at the beginning of the project. The fundamental measure of the project's success or failure was student learning. Did the students develop awareness of, sensitivity to, and skills in responding to issues of cultural diversity? As revised courses were being taught, faculty compiled some evidence from students' work that they did, indeed, develop many of the expected competencies. Additional evidence of IMPAC effectiveness was provided by independent course evaluations that many individual participants conducted along with MSMC's regular institutional course evaluations. Nevertheless, a comprehensive instrument surveying the entire student population was needed. Using the competencies identified in the initial phase of the IMPAC project, the project director, evaluator, and planning committee developed a questionnaire which was administered to the entire student body in March 1991 (after the first semester of revised courses was taught) and again in March 1992. On the second distribution of the questionnaire, an additional open-ended question was added asking students to indicate courses which had included multicultural perspectives and to describe those multicultural topics or perspectives. (A copy of the student questionnaire is available in Appendix B.)

II

Using the Syllabi

Although this monograph summarizes the experiences of Mount St. Mary's College faculty involved in the IMPAC project, its primary purpose is to provide information and encouragement for readers interested in revising their own syllabi to incorporate multicultural perspectives. When MSMC faculty members came together at the beginning of this project, their first questions were about models. Had any college systematically revised syllabi in an academic program?[4] How did they do it? Were there examples of syllabi with multicultural content to use as models? While such examples may exist, they proved very difficult to find compiled in print. Consequently, the majority of this monograph consists of syllabi that resulted from the IMPAC project. Each one has been extensively revised to include multicultural content, innovative assignments, and a variety of teaching methods. Each one has been "classroom tested."

Format

The 20 syllabi come from 10 academic departments in the liberal arts and sciences and range from introductory to advanced courses. All of the syllabi are prepared in the same format. They begin with a course description, followed by course objectives, assignments, methods of evaluation, and topics of study with corresponding reading and homework. Many of the syllabi conclude with a section called "Learning Activities," which describes in detail an assignment, classroom strategy, or group activity incorporating multicultural perspectives. Some syllabi contain extensive bibliographies; some contain explanatory notes from the instructor.

How to Begin

Readers interested in revising their syllabi or course materials to include multicultural perspectives may be unsure of how to begin. The best place to start is with the syllabi themselves.

Browsing through the syllabi included in this monograph may provide ideas on textbooks, supplementary readings, assignments, and topics of study. The faculty questionnaire provided in Appendix B may be used to assess strengths and weaknesses of current syllabi and to suggest ideas for improvement. The guidelines used by the IMPAC participants in revising their syllabi are included in Appendix D. The competencies to be attained by students (Appendix A) may also help in generating objectives for syllabi. Administrators and program chairs wishing to use this material with a group of faculty may find useful the chart describing the IMPAC model on page 104.

Though the project was designed for college teachers and college curricula, the information is applicable for teachers and curricula at any level with some adaptations. Adaptations will undoubtedly be easier for middle school and high school teachers, but possible for elementary and preschool teachers.

Readers may feel free to photocopy materials included in this publication. We would appreciate the inclusion of an acknowledgment, if practical, r information about the use of the materials. Please send such information to:

Kieran Vaughan, CSJ
IMPAC Project, Education Department
Mount St. Mary's College
10 Chester Place
Los Angeles, California 90007

[4] We are grateful for assistance received from faculty members from California State University, San Bernardino, who served as consultants during the first IMPAC workshop. Led by Elliot Barkan, professor of history and coordinator of ethnic studies, they shared their experiences of revising courses to include diverse cultural perspectives.

III

FUNDAMENTALS OF ART

Norman Schwab, Department of Art

Course Description

This course considers art as an essential activity of humankind while studying its historical evolution and contemporary relevance. The development of analytic skills is emphasized with the goal of instilling in students a greater understanding and appreciation of art. Lectures illustrated with slides and films cover the development of art forms through historical periods. Various modes of painting, sculpture, architecture, and crafts from a variety of cultures will be studied.

Course Objectives

1. To develop an understanding of the nature and purpose of art.
2. To learn methods of recognizing, analyzing, and classifying art.
3. To explore the nature of visual communication and to study symbols and iconography.
4. To become aware of visual elements and the principles of design.
5. To learn about a variety of media, methods, and materials.
6. To survey art from prehistoric times through the 20th century.
7. To explore multicultural activity in the field of art.

Assignments

1. Attendance at class and reading of the assigned text:

   Preble, Duane and Sarah. *Artforms.*

2. Written homework assigned throughout the semester.
3. Two written gallery and museum reports. See Learning Activities.
3. Two midterm examinations.
4. Final examination. Midterms and final will be both objective and subjective, including multiple-choice questions, slide identification, and essay questions.

Evaluation

Examination I	20%
Examination II	20%
Museum/gallery reports	20%
Class assignments	20%
Final examination	20%

Topics of Study

Topic/Activity	*Case Study*
To develop an understanding of the nature and purpose of art.	
The study of art as an expression of an age. Motivations for art—personal, social, utilitarian, or a combination. The artist's personal point of view.	*Comparative case studies:* a) Henri Matisse, including an analysis of his use of color, form, and composition; b) Käthe Kollwitz, focusing on art as a reflection of the human condition.
To learn methods of recognizing, analyzing, and classifying art.	
Definition of terms and consideration of systems of analysis. Presentation of a three-step system useful in understanding the meaning of art: a) primary meaning—recognition of what is depicted; b) secondary meaning—identification of forms and/or shapes as symbols; c) intrinsic meaning—identification of the collective meaning of recognized symbols.	*Case studies:* a) *Christina's World* by Andrew Wyeth; b) *Guernica* by Picasso.
To explore the nature of visual communication and to study symbols and iconography.	
Iconography as used throughout the history of art. A consideration of cultural differences relative to symbolism.	*Case study:* *Arnolfini and His Bride*, by Jan Van Eyck.
To become aware of visual elements and the principles of design.	
Identification and study of visual elements: point, line, shape, value, color, and texture.	*Case studies:* Works of art from the historical survey will be used to provide examples of visual elements.
Identification and study of principles of art: space, mass, contrast, scale, proportion, perspective, repetition, rhythm, motion, and time.	*Case studies:* Works of art from the historical survey will be used to provide examples of the principles of art.

To learn about a variety of media, methods, and materials.

Drawing—wet and dry.

Case studies:
Works of art from the historical survey will be used to provide examples of media, methods, and materials.

Painting—watercolor, acrylic, oil, tempera, encaustic, fresco.

Photography—history, the camera, the process.

Printmaking—relief, intaglio, lithography, screen printing.

Sculpture—modeling, carving, casting, construction, and assemblage.

Ceramics—hand building, throwing clay, glazing.

Architecture—historical styles.

To survey art from prehistoric times through the 20th century.

Periods to be studied include the following: Paleolithic and Neolithic; Egyptian and Mesopotamian; Greek and Roman; Early Christian and the Middle Ages; Islamic; Renaissance; Baroque; Neoclassical; Romantic; Modern.

Case Studies
For each historical period, students will be shown representative examples of art utilizing a variety of media, methods, and materials.

To explore multicultural activity in the field of art.

An exploration of the influence of non-European art on the modern age.

Case studies:
a) the influence of Japanese art on Impressionism and Postimpressionism;
b) the influence of African art on Expressionism and Cubism.

The development of African-American art.

Artists studied will include Henry O. Tanner, Elizabeth Catlett, Charles White, and Betye Saar.

The development of Latino art.

Artists studied will include Frida Kahlo, Rufino Tamayo, David Siqueiros, and others.

The development of Asian art.

Artists studied will include Ch'en Jung, Kitagaw Utamaro, and many contemporary artists.

The development of Native American art.

Traditional and contemporary art from a variety of peoples will be studied.

Learning Activities

Museum and Gallery Reports

The purpose of these assignments is to extend the students' experiences in art beyond the classroom. Students will experience art in the context in which it is most frequently seen, in galleries and in museums. This assignment will give the student an opportunity to use and to "field test" the knowledge and awareness gained in the classroom. This assignment will also provide the student with the opportunity to learn how to express and to articulate in writing his or her feelings, observations, and reactions to art.

Guidelines

A. Students will visit and report on exhibitions at both a museum and a gallery.

Museum: A publicly supported institution such as the Los Angeles County Museum of Art, Municipal Art Gallery at Barnsdall, Otis Art Gallery, Long Beach Museum of Art, and UCLA Wight Art Gallery, to name a few. Students are encouraged to visit and report on exhibits at museums such as the Norton Simon Museum in Pasadena, the J. Paul Getty Museum in Malibu, and the Armand Hammer Museum in Westwood. A visit to a museum exhibiting art of diverse cultures is also recommended. Locations include the Brockman Museum near the Doheny Campus, the African American Museum, and the Pacific Asian Museum in Pasadena.

Gallery: Privately owned establishments. These are "art stores" with the primary intent of selling works of art. Many galleries are located on "Gallery Row" (La Cienega Blvd. south of Santa Monica Blvd.) in West Hollywood. Similar galleries are also found scattered throughout the Los Angeles area. The kinds of exhibitions, the manner in which they are presented, and their intent will differ greatly from that of a publicly supported institution.

B. Report only on an exhibition listed or reviewed in local newspapers and magazines such as the *Los Angeles Times*, the Sunday "Calendar" section of the *Times*, and the *Los Angeles Magazine*. See instructor about exceptions.

C. At the museum, report only on a temporary exhibition (not on works exhibited permanently). Check the "Calendar" listings or ask at the information desk if you are not sure whether an exhibit is permanent or temporary.

D. Reports should include the following information:

1. Name and location of the gallery or museum and the date visited.
2. Title and nature of the exhibition.
3. Names of artists exhibited.
4. Media, including techniques, materials and how they were used, size, and other significant elements.
5. The tradition or style of the works.
6. A description of the reviews the exhibit received, including the title of the publication in which the review appeared, the name of the reviewer, and the date. State how the review helped you to understand or appreciate the exhibition.
7. A description of the gallery and the setting.
8. Your personal evaluation of the exhibition and the works on display. This should include a discussion of the form and content of the work or works on which you are focusing. If applicable, discuss the historical context of the work. Here you can write about several of the works or concentrate on a few. Lastly, give your personal reaction to the works. What did you think of them? What did you think of the way the show was mounted? What sort of feeling did it give you? What did you think was significant about the exhibition?

American Literature to 1914

Mary Williams, CSJ, Department of English

Course Description

This course studies major works of colonial, early federal, and 19th century America in light of their historical contexts. Students will also have the opportunity to become familiar with other voices in American literature, including those of Africans, Native Americans, Hispanics, and women.

Course Objectives

1. To read some representative works of American literature primarily as good literature, but also in the context of American ideas and culture.

2. To listen carefully to American voices seeking to define the American experience and to find their identity within that experience. Both "classic" American voices as well as those that are just beginning to be heard will be included.

3. To grow in the skills of a literate person—appreciative and perceptive reading, critical writing, and group discussion.

Assignments

1. Active class participation based on the reading of assigned texts:

   Bradford, William. *Of Plymouth Plantation: 1620-1647.* ed. Francis Murphy.

   Cooper, James Fenimore. *The Pioneers.*

   Douglass, Frederick. *Narrative of the Life of Frederick Douglass, an American Slave, Written by Himself.*

   James, Henry. *The Great Short Stories of Henry James.*

   Melville, Herman. *Moby-Dick.*

   Thoreau, Henry David. *Walden, and Civil Disobedience.*

   Twain, Mark. *The Adventures of Huckleberry Finn.*

   Williams, Oscar and Edwin Honig, eds. *Mentor Book of Major American Poets.*

2. Three examinations spaced throughout the semester, in lieu of final exam.

3. A minimum of twelve hours outside reading. Reading lists will be provided for sign-up in each third of the semester. (See schedule for how class readings are divided into three parts.) You will keep track of outside reading in a journal. Your entries should document your insights, synthesize what you have learned, and relate your reading to class texts.

4. A five-page paper on one or more works read by the class.

Evaluation

Participation	20%
Examinations (15 points each)	45%
Paper	20%
Wide reading	15%

Topics of Study

Topic/Activity	*Assignment*
Organization and introduction.	
Section 1: "They Came from the East. . ."	
Of Plymouth Plantation.	*Of Plymouth Plantation*, Chapters 1, 2, 4, 9, and 10.
Of Plymouth Plantation.	*Of Plymouth Plantation* 83-93, 94-100, 132-134, 157-161, 199-204, and 208-214.
Of Plymouth Plantation.	*Of Plymouth Plantation* 226-232, 235-238, 259-260, 281-283, 286-287, 300-303, 312-313, 329-340, 351-357, and 369-371.
The Pioneers.	Read *The Pioneers.*
The Pioneers.	Continue reading *The Pioneers.*
The Pioneers.	Continue reading *The Pioneers.*
Narrative of the Life of Frederick Douglass.	Read *Life of Frederick Douglass.*
Narrative of the Life of Frederick Douglass.	Continue reading *Life of Frederick Douglass.*
First examination.	
Section II: "And the Landscape Radiated from Me Accordingly."	
Walden.	Begin reading *Walden.* First outside reading report due.
Walden.	Continue reading *Walden.*
Walden.	Continue reading *Walden.*
The Scarlet Letter.	Read *The Scarlet Letter.*
The Scarlet Letter continued. Hawthorne short stories.	Finish *The Scarlet Letter.* Read "My Kinsman, Major Molineux" and "Young Goodman Brown."
Discussion of excerpts from *Moby-Dick.*	Read *Moby-Dick.*
Discussion of excerpts from *Moby-Dick.*	Continue reading *Moby-Dick.*
Honors presentation and discussion on *Moby-Dick.*	Continue reading *Moby-Dick.* Second outside reading report due.

Second examination.

Section III: "The United States Themselves Are Essentially the Greatest Poem."

Begin discussion of American poets. .....Begin reading poets Poe and Emerson.

Discussion of Poe and Emerson. .....Read Whitman and Dickinson.

Discussion of Whitman and Dickinson.....Continue reading Whitman and Dickinson.

Conclude discussion of poets. .....Critical essay due.

Henry James, "Daisy Miller."....Read "Daisy Miller."

Henry James, *The Turn of the Screw*.....Read *The Turn of the Screw*.

Mark Twain, *The Adventures of Huckleberry Finn*. .....Read *The Adventures of Huckleberry Finn*.

Mark Twain, *The Adventures of Huckleberry Finn*. .....Read *The Adventures of Huckleberry Finn*.
Final outside reading reports due.

Third examination.

Note on Wide Reading Assignment

A vital and innovative part of this course was the wide reading assignment. Students were required to supplement course texts with an additional twelve hours of outside reading. They were strongly encouraged to include literature by women and African-, Hispanic-, and Native Americans, whose work has been omitted from traditional anthologies. Using both volumes of the *Heath Anthology of American Literature*, edited by Paul Lauter, students explored such topics as early Native American writing; poetry by women before the Revolutionary War; Native American oral poetry; Pre-Civil War writings by white and African-American abolitionists, by feminists, and by advocates for Native American rights; and emerging Spanish and Hispanic-American voices from the Southwest. Response to the assignment was overwhelmingly positive as indicated by comments in the students' reading journals. One summed up the general enthusiasm, saying, "I really enjoyed American Lit this semester. Thank you especially for the wide reading assignments. I read more than I reported on because the material was new and I got to choose subjects that interested me."

Children's Literature

Mary Evelyn Flynn, CSJ, Department of Education

Course Description

In this course, students will read widely in children's literature, both contemporary and classic. They will also become acquainted with important artists and illustrators in the field and study major critics to develop their own principles of judgment for excellence in children's literature.

Course Objectives

1. To develop in the student an awareness of and appreciation for the rich and varied array of books written for children.

2. To apply critical criteria in assessing the quality of writing, especially in the Newbery award books.

3. To study the artistic merits of illustrations and their contribution to the story, particularly in the Caldecott award books.

4. To recognize the diverse cultures represented in the United States and analyze the cultural dimensions of children's literature.

5. To study examples of positive and negative treatment of individuals and groups based on their culture or ethnicity.

Assignments

1. Class participation based on reading children's literature and assigned textbook:

   Sutherland, Zena and May Hill Arbuthnot. *Children and Books*. 7th ed.

2. Participation in a group project on fantasy literature, including preparation and presentation to the class.

3. Reading cards on books read. Each card will include bibliographic information, summary, comments on illustration, personal reaction, and analysis of the cultural implications present in the book. Each student will turn in a minimum of 40 cards including 20 on Caldecott award books. A good bibliography of children's literature reflecting various cultures is available in the following publication:

   Strazicich, Mirko and Leonard Hull, eds. *Recommended Readings in Literature, Kindergarten through Grade Eight*. California Department of Education, 1990.

4. Written and oral reports on one illustrator and one author.

5. Oral report on two professional literary articles dealing with children's literature. See me for sources.

6. Notes on books dealing with cultures of African-, Asian-, and Hispanic-Americans, Jewish Americans, and Native Americans. (Be aware that Native Americans belong to many distinct cultural groups.)

7. Midterm and final examinations.

Evaluation

In assigning final grades, the instructor will take into consideration class participation (both discussion and oral reports), written work (including cards, notes, and papers), and examinations. Your grade will be lowered by five points for each unexcused absence.

Topics of Study

Topic/Activity	*Assignment*
Requirements, groups, expectations.	Chapter 1.
Literary elements.	Chapter 3.
History of children's literature.	Chapter 4.
Books for the very young.	Chapter 5.
Discussion of illustrators.	Caldecott cards due. Sharing in class. Selection of illustrator for report.
Artists and their contributions to children's literature.	Chapter 6.
Begin illustrator reports. Evaluations from each student.	Written illustrator reports due. Continue reading of children's books for book cards.
Fantasy groups meet to determine format for oral presentation.	
Poetry: individual poems and collections.	Chapter 10.
Folk tales: defining characteristics, examples of folk tales from around the world, videotape on folk tales.	Chapter 7.
Fables, myths, and epics: defining characteristics, examples from around the world.	Chapter 8.
Midterm examination.	
Modern fantasy: similarities and differences from earlier forms.	Chapter 9.
Begin fantasy group reports.	All fantasy group reports should be fully prepared.
Modern fiction: characteristics, levels of difficulty, examples of cultural diversity.	Chapter 11.
Historical fiction: characteristics, examples, reading levels.	Chapter 12.
Biography: characteristics, examples, samples of cultural diversity.	Chapter 13.
Informational books: characteristics, types, topics.	Chapter 14.
Author reports on Newbery winners.	Written reports on authors due. All reading cards due.
Final examination.	

College Writing

Millie Kidd, Department of English

Course Description

This course offers principles and methods for successful college writing, theories and techniques for analyzing literature, and experience in library research. Writing and reading assignments are designed to offer opportunities for critical thinking and to give practice in exposition and argumentation. Readings have also been selected to reflect cultural diversity.

Course Objectives

1. To study principles and methods for successful college writing and to develop an effective writing style.
2. To learn theories and techniques for analyzing literature.
3. To develop skills in exposition, critical thinking, and argumentation both in writing and speaking.
4. To gain a knowledge of and an appreciation for different cultures.

Assignments

1. Thorough preparation for class discussion by reading and thinking about assigned texts:

   Canavan, P. Joseph and Lee Brandon. *Paragraphs and Themes.*

   Beaty, Jerome and J. Paul Hunter. *New Worlds of Literature.*

   Anaya, Rudulfo A. *Bless Me, Ultima.*

   Marshall, Paule. *Praisesong for the Widow.*

2. Quality writing demonstrated by in-class and out-of-class essays.
3. One midterm examination.
4. Occasional quizzes.
5. Final examination.

Evaluation

Students will be evaluated on their participation in class discussion, final drafts of essays, in-class and other writing, quizzes, and examinations.

Topics of Study

Topic and Readings	*Writing Assignment*
Literary Theme: **Home**.	**Write an essay on one the following topics:**
Study chapter on argumentation in *Paragraphs and Themes.*	**a)** Think about a place you consider home—a room, an apartment, a street, a neighborhood, city, or town. Write an essay in which you describe, for someone your own age and background, your home and what it means to you.
Read Chapter 1, "Home," in *New Worlds of Literature.*	**b)** Write a letter to a friend who has written to ask you what kind of neighborhood you like best. What mix of people would you want to have living there, what kinds of buildings, spaces, and businesses would you want there?

Literary Theme: **Home and Migration**.

Read "Migrants" by Elena Padilla.

Read the play *And the Soul Shall Dance* by Wakako Yamauchi both in *New Worlds of Literature*.

Write an essay on one of the following topics.

a) How does each character in *And the Soul Shall Dance* view "home"? Which characters are constantly thinking of life in Japan? How do these longings affect the life they have here in America?

b) In what ways does the setting of the play emphasize the sense of transience and restlessness felt by Japanese farmers in America in the 1930s. Discuss the circumstances that contributed to their inability to put down roots.

Literary Theme: **Family**.

Read "Charlie O" by Cynthia Kadohata and "My Brother Bailey . . ." by Maya Angelou in *New Worlds of Literature*.

Read the play *Family Devotions* by David Hwang in *New Worlds of Literature*

Write an essay on one of the following topics:

a) Write an essay on family reunions—you may use your own as an example.

b) Do the tributes or sketches from this chapter representing different ethnic and cultural groups have something in common? How do they differ?

c) Analyze the typical American (or Chinese-, Italian-, Jewish-, African-, etc. American) family. Consider family size and the closeness of the family. To what extent are friends and neighbors of the same background?

d) Compare the typical family or family dynamics of another ethnic group with your own. Use the questions above to guide your writing.

Literary Theme: **Heritage**.

Read Chapter 3, "Heritage," in *New Worlds of Literature*. Pay special attention to the following:

Poems: "Heritage" by Countee Cullen, "Heritage" by Lorna Dee Cervantes, "Heritage " by Linda Hogan, "Grandmother" by Paula Gunn Allen, "Ellis Island" by Joseph Druchac, and "Yonosa House" by R. T. Smith.

Stories: "Obachan" by Gail Miyasaki and "No Name Woman" by Maxine Hong Kingston.

Write an essay on one of the following topics:

a) Construct a family tree. Ask about strange and interesting incidents in the life of one of your relatives; ask about their ethnic or national background. Any surprises? Write a tribute to one of your forebears. It need not be altogether flattering or positive.

b) Look through a family album for the oldest family photo you can find, preferably a picture of a grandparent, great-grandparent, or even older ancestor, who lived in a different country or environment from the one you live in. Try to reconstruct something from his or her life. You might ask yourself what it meant to him or her (and to you) that he or she moved from the family roots to where you live now. Much (or all) of your essay may be conjecture based on the photo and the information you get from other family members.

Conferences. Begin reading ***Bless Me, Ultima.***	Revise earlier papers.
Discussion of ***Bless Me, Ultima.***	Revise earlier papers.
Discussion of ***Bless Me, Ultima*** continues, including analysis of the differences between heritage, culture, tribe, and family.	**Write an essay on one of the following topics:** **a)** Discuss how heritage is both a source of identity and a source of tension for Antonio in *Bless Me, Ultima.* **b)** Discuss the tension between cultural and religious beliefs in the community of the Illano. Make sure you discuss Catholic beliefs, Protestant beliefs, folk beliefs, and atheism. **c)** Describe how the novel shows cultural differences among various Hispanic groups.
Literary Theme: **Tribe**. Read the Chapter "Tribe" in *New Worlds of Literature.* Pay special attention to "Girl" by Jamaica Kincaid, "The Odyssey of a Wop" by John Fante, "Mommy, What Does Nigger Mean?" by Gloria Naylor, and "Private Property" by Leslie Silko.	**In-class essay**: Recall an incident in your own life when someone belittled you or made you feel humiliated. Recall in detail how you felt. How do you feel about the incident now? Where do you think that person's anger was coming from?
View the film ***Westside Story.***	**Write an essay on one of the following topics:** **a)** What feature of your own personality seems to have come most directly from your ethnic or national origin? Write a description of yourself as a member of a specific ethnic or national group. Try to account for the ways you differ from other groups and others in your group. **b)** Write a brief essay about the person you most admire who comes from your own ethnic background, preferably someone well-known. **c)** Describe a moment in your own life when you first met someone whose background was very different from yours. Did the experience create a conflict? Did it seem to threaten your sense of identity? How do you perceive the event now, in perspective?

d) In a dictionary of slang, look up some derogatory word you have heard used about a national, ethnic, or religious group—your own or another. Compare your own sense of the word to the dictionary definition. Have you ever heard the word used affectionately or positively within the group?

Literary Theme: **Barriers.**

Read *Praisesong for the Widow* by Paule Marshall.

Read the poem "Pocahontas . . ." by Paula Gunn Allen and the story "Like Mexicans" by Gary Soto in *New Worlds of Literature.*

Write an essay on one of the following topics:

a) List ten "forbidden" words from your childhood, words considered offensive by your "tribe." Look up the words' etymologies. See if the words have always been considered objectionable.

b) What "fences" have you encountered in school, community, and social groups? When have you felt excluded because of race, national origin, gender, economic status, class, political beliefs, religion, language? Did you try to change yourself to "hide" the differences others saw and to make yourself more acceptable by the group? How did this make you feel inside? How would you handle the situation now?

c) What experiences have you had as an "excluder"? What kind of person did you exclude? What were your reasons for excluding that person? How did it make you feel? How do you feel about that situation now?

d) Write an account of the most important compromise you have made in order to feel you belonged to a certain group, community, club, or business. How were you changed by the experience?

Final examination.

Honors College Writing

Mary Williams, CSJ, Department of English

Course Description

Honors College Writing teaches the principles and practices of writing with attention to critical thinking and analytical reading. Students receive practice in discussion skills and group interaction, library usage, research techniques, and literary criticism.

Course Objectives

1. To write interesting essays that are clear, well-organized, literate, and grammatically correct.
2. To continue to develop an effective personal writing style.
3. To develop facility in college-level research and library usage.
4. Through readings and various forms of research and writing, to explore and articulate one's own experience and that of persons of other backgrounds and cultures.

Assignments

1. Five essays: a personal essay, a comparison and contrast essay, a family history, a persuasive essay, and a critical essay. See Learning Activities.
2. A group research project, culminating in a group presentation and an individually written paper.
3. Close reading and active class discussion of assigned texts:

   Angelou, Maya. *I Know Why the Caged Bird Sings.*

   Doerr, Harriet. *Stones for Ibarra.*

   Strunk, William Jr. and E. B. White. *Elements of Style.*

   Tan, Amy. *The Joy Luck Club.*
4. Regular entries in a personal journal.
5. An in-class essay written during the final examination period.

Evaluation

Grades will be based on all work for the class: final drafts of essays, in-class essays and other writing, journals, quizzes, participation in writing groups, and class discussions. Regular attendance at class is essential as are individual writing conferences. Both will necessarily be a component of the final grade.

Topics of Study

Topic/Activity	*Assignment*
Organization; in-class, non-graded essay.	*Elements of Style*, Introduction and Chapter 5.
Discuss *Elements of Style*; introduce first essay.	*I Know Why the Caged Bird Sings*, Chapters 1-19.
Discuss *I Know Why the Caged Bird Sings.*	Complete draft of first essay.
Writing conferences on draft of first essay.	Revise and prepare final draft of first essay. Finish *Caged Bird.*

Finish discussion of *Caged Bird*; introduce second essay, a comparison and contrast essay.	First essay due.
Guest speaker.	Complete draft of second essay.
Critique rough drafts of second essay.	Revise and prepare final draft of second essay.
Introduce third essay, research into personal history.	Begin reading *Stones for Ibarra*. Second essay due.
Discuss *Stones for Ibarra*.	Work on draft of third essay.
Introduce group research project.	Continued work on third essay
Presentation on library usage and research.	Work on group research project.
Individual writing conferences.	
Critique rough drafts of third essay.	Revise and prepare final draft of third essay.
Introduce fourth essay, a persuasive essay.	Begin work on fourth essay; continue group research work. Third essay due.
Individual writing conferences.	
Critique fourth essay.	Revise and prepare final draft of fourth essay.
Discuss progress on group research projects.	Complete research for group projects. Fourth essay due.
Groups work in class planning the presentation of their research.	Finish group presentations.
Groups present their research.	Work on drafts of individual papers derived from group research.
Critique research papers.	Revise and prepare final draft of research papers.
Introduce *Joy Luck Club*	Read *Joy Luck Club*.
Research papers due.	
Discuss *Joy Luck Club*; introduce fifth paper, a critical essay.	Read *Joy Luck Club*. Work on draft of fifth essay.
Critique fifth essay.	Revise and prepare final draft of fifth essay.
Summary of class.	Prepare for in-class final essay. Fifth essay due.
Final in-class essay.	

Learning Activities

The Personal Experience of a Family Member in a Moment of History

Assignment

Select a member of your family (an ancestor) and do some research on his/her life and on the historical period in which he/she lived. In order to give your paper a focus, choose some aspect of your ancestor's life and relate it to a historical context or event. Your thesis in this kind of essay will be a focused topic. Note the following examples:

— My grandfather came to the United States as a result of the Russian Revolution.
— My great-grandmother came to California in a covered wagon.
— My Aunt Sally was the first Peace Corps member to go to Malawi.

Guidelines

1. The ancestor may be a parent, grandparent, great-grandparent, aunt/uncle, great-aunt or great-uncle, or even some one farther back in time as long as you know you can get good information on the person. If you can discover nothing about any of your own ancestors, choose someone from an earlier generation with whom you have some personal contact, for example, a friend, neighbor, or relative of a friend. The important thing is to enjoy and profit from learning about the person you choose.

2. Research should include oral history (interviews) and materials in print.

3. Possible sources for written material include:
   — Family Bible, letters, diaries, journals, newspaper clippings the family may have kept, family picture albums.
   — Official records such as birth certificates and naturalization papers, baptismal certificates, and marriage licenses.
   — Newspapers and magazines of the period under study (often available in microfilm in public libraries).
   — History, social history books, and almanacs.

Requirements

1. The paper should be between three and five pages in length, documented according to MLA guidelines.

2. There should be at least one interview and at least two or three print sources.

3. Meet with the instructor for at least one conference about midway through your research to discuss the topic and thesis and to check the working bibliography and note cards. There will also be opportunities for critiquing the rough draft.

Introduction to Communication

Margaret Rose Cafferty, CSJ, Department of English

Course Description

Introduction to Communication develops effective speech composition and delivery through a presentation of theory and extensive practice. Emphasis is placed on helping students to build confidence and control anxiety. Students are encouraged to select topics that reflect their own experiences as women and members of a multicultural society.

Course Objectives

1. To develop an understanding of the means and methods of communication and of each individual's role in the communication process.
2. To strengthen each student's communication skills with an emphasis on speaking skills.
3. To enable each student to present effectively impromptu and prepared speeches and readings with a minimum of observable discomfort.
4. To help students recognize and remedy non-direct means of communication that are gender related.
5. To promote understanding and appreciation of cultural differences, particularly in regard to communication.

Assignments

Speeches

1. A speech of two or three minutes in length on the origin of the student's name.
2. An oral presentation of the student's plans to be a better speaker. See Essay 1.
3. An original pantomime.
4. Presentation of a children's story. See Essay 2.
5. Three impromptu speeches.
6. A group presentation of a television newscast complete with commercials. News and products may be real or made-up.
7. An informative speech of four or five minutes. Students are encouraged to select a topic that deals with customs, rituals, or beliefs from their own or another ethnic or regional background. They may also describe the achievements of a woman from their own or another cultural background. See Essay 3.
8. A prose or poetry reading.
9. A programmed reading in which the student uses three pieces of literature from different sources on a common theme and combines them with his or her own introduction, connecting paragraphs, and conclusion to make a comprehensive statement.
10. A persuasive speech. See Essay 4.

Written Work

1. An essay on five specific steps that the student plans to take to become a better speaker. Due on the date of delivery.
2. The manuscript of the children's story. This may be a book written by the student with original illustrations. Due on the date of delivery.
3. A written manuscript of the student's informative speech due on the date of delivery.
4. A written manuscript of the student's persuasive speech due on the date of delivery.

Evaluation

Students will be evaluated on class participation, written work, and the content and delivery of their speeches and oral presentations. Observable growth in communication skills, particularly speaking skills, will be the most important factor in assigning final grades.

Topics of Study

Topic/Activity	*Assignment*
Pre-test; introduction and overview	Prepare a speech of two or three minutes on the origin of your name.
Present origin-of-name speeches	Read "Never be Nervous Again."
Class discussion of past speaking experiences in light of the assigned article	Write an essay entitled "My Plan to Become a Better Speaker." Include five specifics you will work on.
Present essay orally.	
Introduction to pantomimes. Emphasis on gestures and eye contact.	Prepare an original pantomime for class presentation.
Present pantomimes.	Read "You Are What You Say." Listen for examples of women's language.
Resonance control and phonation. Work on gestures and eye contact.	Prepare a children's story to present to the class.
Class discussion on "women's language."	
Group work on children's stories.	
Present children's story; class evaluates.	
Present children's story; class evaluates.	Prepare a TV newscast. Work in groups of three.
Impromptu speech.	
Group work on TV news/commercials.	
Presentation of TV news/commercials.	Prepare an informative speech. You are encouraged to explore rites, customs, and beliefs of your own or another culture or the achievements of a woman from your own or another culture.

Presentations of TV news/commercials.

Impromptu speech. .....Select a prose or poetry reading to prepare and present to the class.

Articulatory control. Class work on informative speeches.

Present informative speeches.

Present informative speeches.

Control of rate, pause, and inflection. .....Prepare programmed reading.

Present oral reading.

Work together on programmed reading.

Impromptu speech.

Present programmed reading. Class evaluates. .....Prepare a persuasive speech. Explore a contemporary problem in your community, city, or nation and provide a viable solution. This is your final presentation.

Present programmed readings. Class evaluates.

Video day. Student speeches are videotaped for critique and analysis.

Playback and discussion of videotape.

Playback and discussion of videotape. Check progress and work together on persuasive speeches to be delivered during final examination period.

New Women's Voices in American Literature

Anne Eggebroten, Department of English

Course Description

In *Writing a Woman's Life*, Carolyn Heilbrun observes, "Women have been deprived of the narratives, or the texts, plots, or examples by which they might assume power over—take control of—their own lives. . . . The stories we have read or heard . . . have formed us all; they are what we must use to make new fictions, new narratives" (17, 37). Our primary goal in this course is, therefore, to read some of the newest and most prominent novels and stories written by American women in the last 20 years.

Course Objective

1. To examine narratives written by American women in the last 20 years in the context of our own personal stories and of current feminist critical theory.
2. To see the emergence of new women's voices from the working class and from ethnic groups long sidelined in American literature, assessing their impact on American literature and on the world order.
3. To consider the authors' lives and our own lives as narratives we write each day.

Assignments

1. Active class participation based on thoughtful reading of assigned texts:

   Cofer, Judith Ortiz. *The Line of the Sun.*

   Erdrich, Louise. *Love Medicine.*

   Heilbrun, Carolyn G. *Writing a Woman's Life.*

   Kingston, Maxine Hong. *The Woman Warrior.*

   Morrison, Toni. *Beloved.*

   Naylor, Gloria. *The Women of Brewster Place.*

   Paley, Grace. *Later the Same Day.*

   Viramontes, Helena Maria. *The Moths and Other Stories.*

   If several students have already read *The Woman Warrior*, they may read either Kingston's *Tripmaster Monkey* or *The Joy Luck Club* by Amy Tan and meet several times in a smaller discussion group.

   If several students have already read *Beloved* or *The Women of Brewster Place*, they, too, will choose an alternate book (perhaps another of Morrison's novels, or one by Alice Walker, or *Dessa Rose* by Sherley Anne Williams) and meet several times in a smaller discussion group.
2. Journal of response to reading. See Learning Activities.
3. One critical essay, between five and eight pages in length, developed from a topic in the reading journal.
4. Midterm essay.
5. Final examination essay.

Evaluation

Journal	20%	200 points
Class participation	20%	200 points
Critical essay	20%	200 points
Midterm examination	15%	150 points
Final examination	25%	250 points
Total points possible	100%	1000 points

Topics of Study

Topic/Activity	*Assignment*
Introduction to the course; theoretical questions as posed in Heilbrun's *Writing a Woman's Life.*	Read *Writing a Woman's Life.*
Writing a Woman's Life	Finish *Writing a Woman's Life.*
Introduce Cofer's *The Line of the Sun*	Read *The Line of the Sun.*
Discuss Cofer's *The Line of the Sun*	Read *The Line of the Sun.*
Introduce Erdrich's *Love Medicine.*	Read Erdrich's *Love Medicine.*
Discuss Erdrich's *Love Medicine.*	Read Erdrich's *Love Medicine.*
Introduce Kingston's *The Woman Warrior*	Read Kingston's *The Woman Warrior.*
Discuss Kingston's *The Woman Warrior.*	Read Kingston's *The Woman Warrior.*
Introduce Morrison's *Beloved.*	Read *Beloved.*
Individual conferences on critical essay	Bring outline or first draft of paper to your conference. Journals due.
Discuss Morrison's *Beloved.*	Read *Beloved.*
Introduce Paley's *Later the Same Day.*	Read *Later the Same Day.*
Conclude discussion of Paley's *Later the Same Day.*	Finish reading *Later the Same Day.*
Introduce Viramontes' stories.	Read *The Moth and Other Stories.*
Discuss Viramontes' stories.	Read *The Moth and Other Stories.*
Final draft of critical essay due.	
Introduce Naylor's *The Women of Brewster Place.*	Read *The Women of Brewster Place.*
Discuss Naylor's *The Women of Brewster Place.*	Read *The Women of Brewster Place.*
Final discussion and review of course.	Journals due.
Final examination.	

Learning Activities

Writer's Notebook

People who read and who think about what they read often keep a notebook containing favorite quotations or their own reactions to things they read. Some people also keep a journal in which they write down their ideas, describe events in their lives, or reflect on problems or events in the world.

For this class, you are required to keep a notebook or journal responding to the novels and stories we are reading. This notebook will be worth 200 points; it will be checked once during conferences halfway through the term; and it will be turned in at the conclusion of the course.

Each notebook should have about four entries for each book we read, totaling around 32 entries (two per week, three some weeks). Doing this work will give you a chance to reflect on the things we are reading, generate ideas that you might choose to use in your critical essay, and demonstrate that you are doing the reading.

Each entry in your notebook should be about one page long (250 words). You can keep them in a spiral notebook, a loose-leaf binder, or on a computer ("ENTRY1," "ENTRY2," etc.), printing them out when convenient. If you are pursuing an idea and want to write more than one page, that's fine; you may be onto a good paper topic.

Each entry should begin with the date, title of book, and a brief quotation from the book (with page number). Then write an informal response to the passage you are quoting or an analysis of the words, images, and ideas in the quotation.

If you wish, some of your journal entries can be responses to anything else you come across that interests you and relates to the subjects we are discussing in this class. It may be a movie, a newspaper article, a book, an event at work or at home, an event in California, the nation, or the world. If possible, include a specific quote (with page reference) to begin these journal entries.

Your writing can be informal in these entries (no introduction, organized presentation, or conclusion), but please check each entry for complete sentences and correct spelling.

See the following suggestions on how to write a response for your journal.
(I am indebted to Sue Belles and Elizabeth Hoffman of California State University, Long Beach, for working out many of these details on the use of writers' notebooks in literature classes.)

Suggestions for Entries

1. Select a key passage from what you have read (anything that strikes you or puzzles you). It may be a single sentence, several sentences or a whole paragraph.

2. Write the date on a blank sheet or a blank page of your notebook. Then carefully copy out or type the passage single-spaced, followed by the name of the author, work, and page number. (If it's too long, copy one sentence and indicate that you are responding to the whole paragraph or page.)

3. In double-spaced handwriting or typing, respond to the passage, usually commenting also on the work as a whole (or what you have read so far).

4. If you don't have an immediate response, answer one of these questions:

What is the author saying in this passage?

Is it relevant to any event in my life or in the world?

Why do I like or dislike this character?

Is this author easy to read and understand or difficult?

Do I agree with the author's idea in this passage?

Do I like this author, this book? Why? Why not?

Do I like this author's style of writing?

What word, object, or detail jumps out at me in this passage? Why is it important?

Does this passage illustrate or challenge any ideas from *Writing a Woman's Life* by Carolyn Heilbrun?

Does this passage relate to any concepts of feminist literary theory discussed in class?

Recommended Reading

Abel, Elizabeth, ed.
Writing and Sexual Difference.

Flynn, Elizabeth A. and Patrocinio P. Schweickart, eds.
Gender and Reading: Essays on Readers, Texts, and Contexts.

Gilligan, Carol.
In a Different Voice.

Minh-Ha, Trinh T.
Woman, Native, Other.

Showalter, Elaine, ed.
The New Feminist Criticism: Essays on Women, Literature, and Theory.

Cultural and Historical Geography

Rose Leonard Stevling, CSJ, Department of History and Political Science

Course Description

This course presents the story of humanity's development and progress in relation to specific geographic areas. It will be a consideration of the relationship of the land to human societies and of human societies to the land. The course will trace the process of civilization in particular valley/plain areas, its subsequent spread, and its eventual interaction with more remote areas of Eurasia and non-Eurasian lands. Course content includes a study of physical geography, elements of culture, and history.

Course Objectives

1. To increase geographic literacy including:
   a. Awareness of place and improvement of locational (map reading) skills;
   b. Knowledge of human and environmental interactions, including movements and migrations of peoples;
   c. Understanding of world regions and their historical, cultural, economic, and political characteristics.
2. To increase knowledge and understanding of culture and its influence on individuals and ethnic groups including:
   a. Knowledge of the concept "culture" and its components (music, art, religion, language, traditions);
   b. Understanding of the similarities and differences among individuals from diverse cultural, ethnic, socioeconomic, and religious groups, including their values, beliefs, languages, styles of life, and political institutions;
   c. Understanding of the contemporary and historical experiences of ethnic, racial, and cultural groups.
3. To increase knowledge of the history of various geographic/cultural regions including:
   a. Knowledge of the interrelationship between the physical environment of a region and its historical and cultural development;
   b. Understanding of past political and economic factors within regions;
   c. Understanding of the significance of history to the heritage and diversity of regions and cultures.

Assignments

1. Reading of assigned texts:

   Fisher, James. S., ed. *Geography and Development: A World Regional Approach.*

   Goode, J. Paul. *Goode's World Atlas*, 18th edition.

2. Participation in a study group doing in-depth research on a specific geographical region. The group will be reponsible for a presentation to the class and a two-page summary report.
3. Map work and assignments supporting the course content will be given on a daily and weekly basis.
4. Written report on a historical novel/biography to expand historical and cultural knowledge of a specific time and area. See Learning Activities.
5. A journal between five and six pages in length describing how someone from a culture other than your own would see you. This assignment is meant to increase awareness/sensitivity to culture from another viewpoint and to increase knowledge of the characteristics of culture.

6. A visit to a museum to view a particular region's historical and cultural development with special attention given to the role of geography. A report between two and three pages in length is required, including the name of the museum and the section viewed.

7. A migration report. Using your own family history, identify and report reasons for migration and any barriers experienced; map the routes followed, including any intermediate stops in reaching the present location.

8. Additional short-term assignments for discussion.

Evaluation

Promptness and attendance	5%
Group/class participation	10%
Written assignments	15%
Quizzes and tests	15%
Regional group presentation	15%
Midterm examination	20%
Final examination	20%

Topics of Study

Topic/Activity	*Assignment*
Introduction; world maps	World map assigned.
Scope of geography; evolution of geography.	Chapter 1.
Food gatherers/producers; industrial revolution; population growth; resources.	Chapter 2. World map due.
Physical environment; introduction to the concept of culture and cultural characteristics.	Chapter 3, 44-58.
Humanity and culture.	Chapter 3, 59-67.
Economic development and the environment.	Chapter 3, 67-75. Selection for group presentations.
Gap between rich and poor nations; indicators used to differentiate them.	Chapter 4.
Introduction to the Middle East: primary/secondary culture hearths, river civilizations.	

Middle East continued: history, religious similarities.....Chapter 22.
and differences, the Palestinians

Middle East continued: impact of OPEC.....Chapter 23.

Introduction to Asia: river civilizations; monsoons;.....Chapter 24.
cultural, ethnic, and religious variety.

Group presentations.....Chapter 25, 561-588.

China: factors supporting the traditional political .....Chapter 26.
and social system.

Group presentation.....Chapter 27.

China continued: cultural pluralism, three .....Chapter 28.
major agricultural systems.

Japan: resource foundation, insularity, image.....Chapter 14.
and myth of cultural homogeneity.

Group presentations.....Chapter 15.

Western Europe: Greek/Roman civilization, ...Chapter 8.
Roman expansion.

Midterm examination.

Europe continued: culture, nation-states, languages,.....Chapter 9.
changing political boundaries.

Europe continued: European community, movements.....Chapter 10.
toward unity.

Eastern Europe: "Buffer Zone" and "Shatter Belt" .....Chapter 11.
theories, physical and cultural diversity, recent
political reforms.

Introduction to Russia: history, USSR, overthrow.....Chapter 12.
of communism.

Russia continued: recent developments. .....Chapter 13.
Group presentation.

British and French colonization. .....Chapter 20, 464-474.

Central and Southern Africa. .....Chapter 20, 474-480; Chapter 21, 484-486.

Group presentation.....Chapter 21.

Columbus quincentenary: indigenous peoples.....Journal due.

Mexico and Central America. .....Chapter 17.

Mayan culture in Yucatan; contrasts of Central .....Chapter 18.
American countries; Mexico's economic development.

Group presentation.....Chapter 19.

North America: American Indians, Eskimos, settlers. .....Chapter 5.

North America continued: immigration since 1900,.....Chapter 5. Museum report due.
economic growth and transformation.

North America: migration, cultural barriers to
movement, major sources of refugees.

North America: urbanization; relationship of .....Chapter 6.
Canadian economic growth to that of the United States.

North America: geographic dimension of poverty in .....Chapter 7.
the United States; role of French in Canadian economic
development.

Australia: settlement and population growth,.....Chapter 16. Migration report due.
aborigines, Maori; role in British Commonwealth.

Review: preparation for final examination.

Final examination.

Reading from the Perspective of Cultural and Historical Geography

Bibliography

Anaya, Rudolpho A.
Bless Me, Ultima.

Anderson, Gary Clayton
Little Crow, Spokesman for the Sioux.

Benavidez, Roy P.
The Three Wars of Roy Benavidez.

Brown, Claude.
Manchild in the Promised Land.

Brown, Dee Alexander.
Creek Mary's Blood: A Novel.

Buck, Pearl.
Dragon Seed.
The Good Earth.
The Living Reed.

Camara, Laye.
The Dark Child.

Carter, Forrest.
The Education of Little Tree.

Chang, Diane.
Frontiers of Love.

Chang, Jung.
Mme. Sun Yat-Sen.

Char, Tin-Yuke.
The Sandalwood Mountains: Readings and Stories of the Early Chinese in Hawaii.

Cheng, Nien.
Life and Death in Shanghai.

Chu, Louis.
Eat a Bowl of Tea.

Clark, Ella Elizabeth.
Sacagawea of the Lewis and Clark Expedition.

Clavell, James.
Tai-pan. (Hong Kong)
Shogun: A Novel of Japan.

Dorris, Michael.
A Yellow Raft in Blue Water.

Erdrich, Louise.
Love Medicine: A Novel.

Frank, Anne.
The Diary of a Young Girl.

Gandhi, Mohandas.
Gandhi.

Haley, Alex.
Roots.

Hersey, John.
Hiroshima.

Houston, Jeanne Wakatsuki.
Farewell to Manzanar.

Huxley, Elspeth.
Livingstone and His African Journeys.
The Flame Trees of Thika.

Jarunkova, Klara.
Don't Cry for Me.

Jesús, Carolina Maria de.
Child of the Dark.

Kingston, Maxine Hong.
China Men.
The Woman Warrior: Memoirs of a Girlhood Among Ghosts.

Kogawa, Joy.
Obasan.

Lee, Virginia Chin-Ian.
The House that Tai Ming Built.

Mam, Teeda Butte, as told to Joan Criddle.
To Destroy You Is No Loss.

Mandela, Winnie.
Part of My Soul Went with Him.

Mehta, Ved.
Sound-Shadows of the New World.

Marshall, Paule.
Brown Girl, Brownstones.

Michener, James A.
The Covenant.

Miyakawa, Edward.
Tule Lake.

Momaday, N. Scott.
House Made of Dawn.

Parkinson, Roger.
Zapata: A Biography.

Paton, Alan.
Cry, the Beloved Country.

Pruitt, Ida.
Old Madame Yin: A Memoir of Peking Life.

Rivera, Edward.
Family Installments: Memoirs of Growing Up Hispanic.

Rodriguez, Richard.
The Hunger of Memory: The Education of Richard Rodriguez.

Rölvaag, O.E.
Giants in the Earth: A Saga of the Prairie.

Silko, Leslie.
Ceremony.

Tanaka, Michiko.
Through Harsh Winters: The Life of an Immigrant Japanese Woman.

Taylor, Kamala (Purnaiya).
Nectar in a Sieve: A Novel by Kamala Markandaya.

Watkins, Yoko K.
So Far from the Bamboo Grove.

Wepman, Dennis.
Benito Juarez.

Wright, Richard.
Black Boy.

Guidelines for Book Report

1. Be sure to include author, title, date of publication, and number of pages.
2. What was the general effect of the book on you? What made you feel the way you did?
3. What does the author think is good or bad in the human condition?
4. What broader understanding has this book given you of human nature?
5. In what period of history/time did the events occur? Describe.
6. What is the physical environment or setting? Think about location, landforms, bodies of water, agriculture, industries, commerce, transportation, and flora and fauna.
7. What are the cultural characteristics? Describe. Think about food, clothing, shelter, family structure, language, religion, music, art, education, and recreation.
8. Were there any significant historical events such as a war, an economic depression, inventions, or other political, scientific, economic or technological movements? If so, note the relationship among these things or events and the characters and events of the story.
9. What have you learned about life and people from reading this book?

Western Civilization

James Marien Dyer, CSJ, Department of History and Political Science

Course Description

This course studies the major historical elements in humanity's Western heritage in order to introduce students to the ideas, attitudes, and institutions basic to Western civilization, ideas which underlie much of the dominant culture in the United States. In addition, the course will focus on the influence of various cultures throughout the ages, using students' own backgrounds where possible.

Course Objectives

1. To think about, evaluate, judge, and appreciate the past.
2. To begin to understand the way in which the past of Western civilization has shaped the present and continues to shape the future.
3. To focus on the influences of culture through the ages.
4. To enjoy history!

Evaluation

Students will be evaluated on class participation, written assignments, and examinations. Emphasis will be placed both on knowledge of the facts of history and culture and on evidence that the student has thought about those facts.

First Semester: Western Civilization to 1550

Assignments

1. Participation in class discussion based on reading of assigned textbook:

   Spielvogel, Jackson J. *Western Civilization.* Vol. 1.

2. Four examinations including the final.
3. Review of a book with both historical and cultural focuses. The book can be about any area of human endeavor—art, literature, science—because everything and everyone has a history. You may select a biography; social, political, or cultural history; or a work of imaginative literature. You may select works about any time period and any culture, whether or not we have had the opportunity to touch on that culture in class.
4. Two summary cards dealing with learning experiences on culture and history found in the "world classroom." See Learning Activities.
5. Two five-page papers on important figures in the development of Western civilization.

Topics of Study

Topic/Activity	*Assignment*
Ancient Near East: early civilizations.	*Western Civilization* 1-30.
Ancient Near East: peoples and empires.	*Western Civilization* 32-54.
Early Greece.	*Western Civilization* 56-72.
Classical Greece.	*Western Civilization* 72-92.
Hellenistic world.	*Western Civilization* 95-121.
First examination.	
Early Rome and Roman Republic.	*Western Civilization* 124-134.
Roman conquest; decline and fall of republic.	*Western Civilization* 134-158.
Roman Empire.	*Western Civilization* 160-176.
Rise of Christianity.	*Western Civilization* 176-194.
Emergence of medieval world.	*Western Civilization* 198-212.
Latin Christian Church and Byzantine Empire.	*Western Civilization* 212-230. First paper due.
Second examination.	
Early Middle Ages (750-1000).	*Western Civilization* 232-248.
Feudalism; world of Islam.	*Western Civilization* 248-261.
Growth of European society (1000-1200).	*Western Civilization* 264-296.
Crusades and high Middle Ages (1000-1200).	*Western Civilization* 298-328. Book review due.
Medieval civilization: 13th century.	*Western Civilization* 330-349.
The Church supreme.	*Western Civilization* 349-364.

Third examination.

Late Middle Ages: 14th century. ..... *Western Civilization* 366-398.

Age of the Renaissance. ..... *Western Civilization* 402-416.

State and Church in the Renaissance. ..... *Western Civilization* 417-440.

Age of the Reformation. ..... *Western Civilization* 444-459.
Second paper due.

Protestant and Catholic Reformations. ..... *Western Civilization* 459-478.

Review. ..... Cards on "world classroom" experiences due.

Final examination.

Learning Activities

"World Classroom"

1. Select two learning experiences having to do with the history or culture of any period in which you are interested. The experiences can be videos, TV programs, plays, visits to museums or art shows. The calendar or entertainment section of the local newspaper may offer some possibilities you haven't considered. Be creative. A recent student attended a peace rally for El Salvador and learned much about culture and history. If you have any questions about whether your choices are appropriate, consult the instructor. If you learn about an interesting event, bring it to the attention of the class. Some suggestions are listed below. Note: You may use a TV show or video only once. One goal of this assignment is to get you to have different kinds of learning experiences in the community.

   a. Movies or videos: These can include movies about historical events and situations such as the Civil War (*Glory*) or the treatment of Native Americans (*Dances with Wolves*). Many excellent films about non-Western cultures are available on videotape. There are also good films about the clash of cultures (*Ghandi* or *El Norte*).

   b. Museum and art galleries: The Afro-American Museum and the Southwest Museum are good places to explore non-Western cultures. The J. Paul Getty Museum, the Armand Hammer Museum, and the Los Angeles County Museum of Art are resources for exploring the culture of Western civilization. Many museums and art galleries have wonderful temporary exhibitions. You can find out about these shows in the calendar or entertainment section of the newspaper.

   c. Concerts: Especially appropriate are concerts representing the music or dance of particular countries or ethnic groups. Universities such as USC and UCLA often sponsor groups such as the Alvin Alley Dance Theater or the Harlem Boys' Choir.

   d. TV Shows: PBS is a good resource for television shows about culture and history. Recent documentaries such as *Legacy* or *Millennium* are examples of this kind of programming. Some older shows such as the *Six Wives of Henry VIII*, *Elizabeth R.*, and *I, Claudius* may be available on videotape from the library. Programming for Black History Month or the celebration of Cinco de Mayo can be used for this assignment as well. Check your *TV Guide*.

2. Hand in a brief summary card on each experience. Include the following:

   a. Title of the show or exhibit.

   b. Length of time you spent viewing.

   c. A brief summary of the content with emphasis on what you learned about history and culture.

   d. Your opinion of the value of this experience. Would you recommend it to others? View it again? Attend or watch another in the series?

Second Semester: Western Civilization After 1500

Assignments

1. Participation in class discussion based on reading of assigned textbook:

   Spielvogel, Jackson J. *Western Civilization.* Vol. 2.

2. Written assignments as given.

3. Four examinations, including the final.

4. Two summary cards dealing with learning experiences on culture and history found in the "world classroom."

5. "We Are a Part of History" project. Because the contributions to Western civilization of women and minorities have often been overlooked by historians, you will do a series of activities including journal writing, book reviews, map work, and roundtable discussion to identify how you and your family have been a part of history. See Learning Activities.

Topics of Study

Topic/Activity	*Assignment*
Discovery, expansion, witchcraft	*Western Civilization* 482-519.
Theory of absolutism.	*Western Civilization* 522-545.
Mercantilism and colonization.	*Western Civilization* 545-559.
Scientific revolution	*Western Civilization* 562-590.
First examination.	
Age of Enlightenment	*Western Civilization* 594-625.
Eighteenth century	*Western Civilization* 628-646.
Economic and social change	*Western Civilization* 646-664.
French Revolution.	*Western Civilization* 666-685.
Napoleon.	*Western Civilization* 685-700.
Industrial revolution	*Western Civilization* 702-730.
Second examination.	

Reaction; revolution.	*Western Civilization* 732-750.
Revolution and reform.	*Western Civilization* 750-771.
Nationalism and Realism.	*Western Civilization* 774-809. Book review due.
Age of Progress.	*Western Civilization* 812-835.

Third examination.

War and revolution in the 20th century.	*Western Civilization* 896-914.
Russian Revolution.	*Western Civilization* 914-928.
Europe between World War I and World War II.	*Western Civilization* 932-966.
World War II.	*Western Civilization* 970-1000.
Postwar world.	*Western Civilization* 1002-1025.
New and old directions.	*Western Civilization* 1025-1044.
Toward global civilization.	*Western Civilization* 1046-1048.
"We Are a Part of History" roundtable discussion.	Journals due. "World classroom" cards due.

Final examination.

Learning Activities

We Are a Part of History

The basic goal of this project is to discover how each of us is a part of history: a product of the past and a contributor to the future. Each individual is a chapter that he or she alone can write—using the past, living the present, and preparing for the future.

Activities

1. Book review: Select a book to read on a woman or group of women. This book can be historical, fictional, or biographical. The woman or women described need not be famous, although you may pick a well-known woman if you like. A list of resources is available below together with instructions for the review.

2. Journal: On selected Thursdays, students will be given a question to answer in their journals by the following Tuesday. These questions will be designed to help you explore your background and culture a bit. How deep you delve will be dependent on your interest and on the availability of resources. Some questions will concern your cultural background from all sides of the family. Many of us are the product of several cultural or ethnic groups, so try to find out something about all of them. Where did each side of your family come from before living in the United States? What kinds of traditions, if any, do you keep alive from your culture? What kinds of stereotypes do people have of your culture? (Latino men are "macho." Irish drink too much. Scots are thrifty.)

3. Map Work: Locate the various places your family originated on the world map. How has the map of the world changed since your relatives moved to the United States? Be prepared to explain to the class.

4. Roundtable Discussion: During the last week of class, you will be asked to share some of the insights you gained from keeping this journal on your place in history.

Resources on Multicultural Women's History

Asian Women United of California.
Making Waves: An Anthology of Writings by and about Asian American Women.

Blicksilver, Edith.
The Ethnic American Woman: Problems, Protests, Lifestyle.

Daniel, Robert L.
American Women in the 20th Century: A Festival of Life.

DuBois, Ellen Carol and Vicki L. Ruiz, eds.
Unequal Sisters: A Multicultural Reader in U. S. Women's History.

Evans, Sara M. *Born for Liberty: A History of Women in America.*

Jackson, George F.
Black Women Makers of History: A Portrait.

McCunn, Ruthanne Lum.
A Thousand Pieces of Gold.

Mintz, Steven. *Domestic Revolutions: A Social History of American Family Life.*

Niethammer, Carolyn. *Daughters of the Earth: The Lives and Legends of American Indian Women.*

The Latin American Educational Center.
A Road Well Traveled: Three Generations of Cuban American Women.

Rappaport, Doreen.
American Women: Their Lives in Their Words.

Yung, Judy.
Chinese Women of America: A Pictorial History.

Book Review

Include the following information in your book review:

1. Title, author, and publication information.

2. As far as you can determine from your reading, what was the author's purpose in writing this book? What were your reasons for selecting it?

3. Provide some information about the author. What expertise does he or she bring to the writing? What are the author's qualifications for writing such a work? If you cannot find out on your own, ask the librarians for help.

4. Give a brief summary of the work. Identify the major arguments or themes, but do not tell it all.

5. What did you learn about history or culture in this work? You might ask yourself what you learned about the role of women in the society the book describes. List at least two facts you learned.

6. Evaluate the work. Would you recommend this book to a classmate? Why or why not? Did this book make a difference in your understanding of the person or persons described and their part in history? Was any part of the book particularly valuable to you?

Readings in Spanish Literature

Aline Marie Gerber, CSJ, Department of Modern Languages

Course Description

This course emphasizes the development of reading skills through the study and discussion of literary texts. Because of the complexity of the Hispanic world, the short story provides the best vehicle for exploring its many realities and will be the major literary form studied. Students will begin by reading stories set in Spain, the origin of all Hispanic literature, with emphasis on this country's varying regions, such as Andalusia and the Valencian coast, and cultures, such as the Moorish and Galician. In the Latin American short story, the impact of African and Indian cultures will be examined.

Course Objectives

1. To achieve a degree of competency in the reading, writing, and speaking of Spanish beyond the first-year level through the study of Hispanic literature.

2. To read and discuss a collection of short stories embracing the widest possible range of forms and styles.

3. To analyze the vocabulary, sentence structures, and literary devices that the author uses to develop the meaning of the story.

4. To explore the social and cultural variety of the Hispanic world.

Assignments

1. Reading of short stories, generally four each week, from the assigned text:

   Crow, John A. and Edward Dudley. *El Cuento.* 4th edition.

2. Comprehensive examinations on each group of short stories.

3. Oral presentation of a paper (between three and five pages in length) on a short story of the student's choice, analyzing the culture depicted as an outcome of history and geography.

Evaluation

Students will be evaluated on their oral and written command of Spanish as demonstrated in class participation, examinations, and written work. The instructor will also look for evidence that the student has grown in understanding of other cultures and of literary forms and techniques.

Topics of Study

Topic/Activity	*Assignment*
Introduction to Spanish authors; woman in 19th century society.	Emilia Pardo Bazán, "El Encaje Roto" and "Afra."
The fascination of the Arab culture.	Vincente Blasco Ibañez, "La Tumba de Alí Bellus."
The role of the spinster in 19th century middle class.	Pio Baroj, "Agueda."

The image of the social climber in 19th century Spain.	Felipe Trigo, "Luzbel."
A Spanish "Mr. Milquetoast."	Miguel de Unamuno, "Juan Manzo."
The simple, peaceful hours in rural Castile, Spain.	Azorín (José Martínez Ruiz), "Una Lucecita Roja."
The cultural impact of society and health on the psychology of a child.	Ana María Matute, "Bernadino" and "El Árbol de Oro."
Test on Spanish authors and short stories.	
Supplementary presentation: a play depicting and analyzing rural life in Spain through the seasons.	Gregorio Martínez Sierra, *Simphonía Pastora.*
Introduction to Mexican authors. Climate as an instrument of fate.	Manuel Gutierrez Nájera, "La Mañana de San Juan."
Based on Washington Irving's story.	Manuel Gutierrez Nájera, "Rip Rip."
Faith and Indian credulity.	Gregorio López y Fuentes, "Una Carta a Dios."
Crime and punishment.	Juan Rulfo, "¿No Oyes Ladrar los Perros?"
Supplementary presentation: Nobel Prize for Literature 1990.	Octavio Paz, "La Onda."
Test on Mexican authors and short stories.	
Introduction to Cuban and Guatemalan authors. Commentary on education and injustice.	Alfonso Hernandez Catá, "El Maestro."
Moral responsibility and a woman's vanity.	Alfonso Hernandez Catá, "La Culpable."
Moral responsibility and a woman's vanity.	Gabriel García Marquez, "Una Día de Estos."
Introduction to Peruvian authors. From the viewpoint of a nudist colony.	Hector Velarde, "In Corium."
Supplementary presentation.	Carlos Zavaleta, "La Rebelde."
Test on Cuban, Guatemalan, and Peruvian authors.	
Introduction to Chilean authors.	María Luisa Bombal, "El Árbol."
Discussion of stories by Chilean authors.	Augusto D'Halmar, "El Provincia."
Discussion of stories by Chilean authors.	Baldonero Lillo Lino, "Inamible."
Introduction to authors of Uruguay.	Horacio Quiroga, "Sylvina y Montt."
Final Examination	

Introduction to Music

Teresita Espinosa, CSJ, Department of Music

Course Description

Beginning with a brief introduction to the world and language of the fine arts, this course explores the art of music in order to heighten awareness, understanding, and appreciation of this art. The course emphasizes the stylistic development of music as it reflects the times and world cultures from which it flows.

Course Objectives

1. To explore the art of music from a variety of avenues in order to heighten awareness, understanding, and appreciation of this art.
2. To study the compositional, stylistic, creative, performing, theoretical, and expressive aspects of music from the listener's point of view.
3. To develop an awareness of music as an avenue of heightened experience.
4. To develop an understanding and appreciation of music as a unique form of human expression among world cultures throughout history.

Assignments

1. Listening to assigned tapes in the media center.
2. Reading assigned textbooks:

   Hoffer, Charles R. *A Concise Introduction to Music Listening.*

   Schindler, Allan. *Listening to Music.*
3. Attendance at a minimum of four full-length concerts, one of which must be representative of a world culture. A written report is due on every concert describing relevant musical observations.
4. Short reports as explained in class.
5. Group or individual music project. See Learning Activities.

Evaluation

Information for student evaluation is gathered from tests, assignments, projects, reports, presentations, discussions, and class participation.

Topics of Study

Topic/Activity	*Assignment*
Introduction; musical time; music in life—celebration.....	Schindler, Introduction and Chapter 1; Hoffer, Chapters 1, 2, and 3.
Tonal organization; performance media;. ..... performing artist; music in life—celebration.	Schindler, Chapters 2 and 5; Hoffer, Chapters 3, 4, 6, and Appendix B.
Melody and harmony; music in life—love.....	Schindler, Chapters 3 and 4; Hoffer, Chapters 3 and 4.

Introduction to form; music in life—death.	Schindler, Chapters 6 and 7; Hoffer, Chapter 5. Quiz. Students wishing to do a group project must organize their participants.
Introduction to style: Baroque style.	Schindler, sections of Chapters 10, 13, 17, and 19; Hoffer, Chapter 17.
Baroque style; Classical style.	Schindler, sections of Chapters 11, 16, 17, and 19; Hoffer, Chapter 18. Read also *The Enjoyment of Music*, 211-220, by J. Machlis. Project topics due.
Classical style.	Midterm examination. Two concert reports due.
Classical style; Beethoven.	Oral report due.
Romantic style.	Schindler, sections of Chapters 11, 13, 14, 16, 17, and 19; Hoffer, Chapters 19, 20, and 21. Oral report due.
Examination.	
Romantic style; stylistic diversity in the 20th century.	Schindler, sections of Chapters 12, 16, 19, and 20; Hoffer, Chapters 22, 23, 24, 25, and 26. Oral report due.
Twentieth century; introduction to the music of Asia.	Hoffer, Chapter 15. Oral report due.
Introduction to the music of Latin America.	In *Music in Latin America: An Introduction* by Gerard Béhague, Chapters 3, 4, 5, 7, 8, 9, and 10. Oral report due.
Music of the United States.	Hoffer, Chapters 27 and 28.
Review.	Written project due. Two concert reports due.
Final examination.	

Learning Activities

Group or Individual Music Project

Topics

J. S. Bach's Brandenburg Concerto No. 2.

W. A. Mozart's Piano Concerto in A major, K. 488.

L. van Beethoven's Symphony No. 5 in C minor.

F. Mendelssohn's Violin Concerto in E minor, op. 54.

Music in a specific world culture.

Arts education in the United States.

Assignment

Choose one:

1. A well-documented essay, between four and six pages in length, explaining your findings.
2. A group oral presentation with a one-page written summary. This will require at least five group meetings in and out of class.

Process

1. Choose a topic and a method of presentation from those listed above.
2. Review the following concepts covered in class if relevant to your topic: elements of music including melody, harmony, rhythm, dynamics, and tempo; forms, such as concerto and symphony; performance medium; and stylistic musical characteristics of the era most pertinent to your report.
3. Read about your chosen composer, composition, or culture. Take careful notes.
4. Listen to a tape or recording of your work at least four times if you are studying a composer or composition.
   a. First listening: Let yourself be with the overall beauty of the sound. Notice the melodic, rhythmic, and harmonic impact. React to the power of instrumentation, vocal expression, and dynamics. What stylistic cultural characteristics surface? What is your first impression of this work? Make notes of your observations.
   b. Second listening: Do this only after you have reread the commentaries about this work, composer, and composition, as well as your own notes from the first listening. Try to identify the highlights pointed out by reading. Can you identify thematic materials? Repetitions, contrasting sections, developments, recapitulations? Prevailing mood? Individual characteristics of this composer? Cultural traits? Take notes.
   c. Third listening: Try to follow the formal outlines of the piece. Recognize the different movements. How are the formal outlines enhanced by instrumentation? Dynamics? Look for the magic of special nuances, surprises, pathos. Take notes.
   d. Fourth listening: Raise questions. How does the composer fit into a stylistic period? Specific culture? Does he/she create new paths? Does he/she follow well-paved roads? What does he/she bring to this period? What musical ability does the composer of this work evince? Was the composer able to write in a short or long period of time? At what point in the composer's life was this work written? How is the music reflective of its culture? Take notes.
   e. Listen as many more times as you need, and bring your own questions to the listening. Take good notes.
5. Do appropriate interviewing and follow up to validate your research if your topic is art education or music in a specific world culture.

6. Without looking at your notes, take 10 minutes to write all you can remember about the topic at hand. Do not stop writing even if you have to repeat what you have just written. Keep on writing.

7. From the previous tasks, formulate a thesis that will constitute the focal point of your essay or presentation. Remember to keep your audience interested.

8. Be prepared to share with a small group of your classmates your written or oral presentation. Allow five minutes for your report and wait for feedback from your friends. They will be expected to comment on what they find interesting and what they need more information about. Listen to the comments and make notes, but remain silent.

9. Revise your essay or oral presentation in light of these comments.

Bibliography on Music of World Cultures

Béhague, Gerard.
Music in Latin America: An Introduction.

Campbell, Patricia S.
The Butler World Music Project.

Ewen, David.
Composers of Today.

Fox, Sidney.
The Origins and Development of Jazz.

Fox, Sidney and Thomas MacClusky.
The World of Popular Music: Rock.

Hitchcock, H. Wiley.
Music in the United States: An Historical Introduction.

Hitchcock, H. Wiley and Stanley Sadie, eds.
The New Grove Dictionary of American Music.

Kernfeld, Barry, ed.
The New Grove Dictionary of Jazz.

Malm, William.
Music Cultures of the Pacific, the Near East, and Asia.

Marcus, Grail, ed.
Rock and Roll Will Stand.

Mussulman, Joseph Agee.
The Uses of Music.

Nanry, Charles, ed.
American Music: From Storyville to Woodstock.

Nettl, Bruno.
Folk Music in the United States.

Reck, David.
Music of the Whole Earth.

Sadie, Stanley, ed.
The New Grove Dictionary of Music and Musicians.

Southern, Eileen.
Readings in Black American Music.

Spaeth, Sigmund.
A History of Popular Music in America.

Stearns, Marshall W.
The Story of Jazz. 2nd edition.

Stevenson, Robert M.
Music in Mexico.

Tanner, Paul D.W. and Maurice Gerow.
A Study of Jazz. 2nd edition.

Titon, Jeff.
Worlds of Music: An Introduction to the Music of the World's Peoples.

Community Health Adaptation Nursing and Adaptation Nursing in the Community[5]

Terri Eichman and Eileen McArow, Department of Nursing

Course Description

Community Adaptation Nursing presents research, theories, and concepts of health care as applied to groups outside the hospital setting, including family, cultural, and community groups. Basic concepts of epidemiology, preventive health, and wellness will be covered as will such topics as communicable diseases, person abuse, chronic illness, gerontology, and hospices, with an introduction to the varied resources available in the community.

Adaptation Nursing in the Community provides the student the opportunity to combine basic nursing knowledge and skills with the principles and practices of community health nursing in a variety of public health and home health settings. Emphasis is placed on assisting patients and families of a variety of cultures in achieving an optimal level of wellness through education, compliance with medical instructions, and self-help. The Roy Adaptation Model is used to promote optimum health for individuals, families, and groups. Community assessment and exploration of community resources are an integral part of the practicum.

Course Objectives

1. To collaborate with patients, family, peers, and other members of the health-care team in generating solutions for identified problems as demonstrated in nursing-care plans for each individual and in conferences with instructor and primary nurse.

2. To focus on individual and family health, expanding the concepts, principles, knowledge, and skills learned in earlier nursing classes and incorporating content learned in these classes to provide safe clinical care.

3. To utilize all components of the Adaptation nursing process with individuals or families in clinical areas as demonstrated in written or verbal care plans given to the instructor.

4. To identify cultural, educational, and socioeconomic factors that impact the nursing care plan for individuals and/or families.

5. To utilize communication skills and multicultural awareness accurately to assess, prioritize, counsel, and teach the patient, family, and caregivers.

6. To foster individual and family use of community resources.

7. To incorporate Fong's CONFHER method of assessing culture into first and second level assessments to enhance individualized care.

8. To identify ways in which financial reimbursement impacts the role of the community health nurse.

9. To define the interdisciplinary health team approach as utilized in community health nursing.

Assignments Related to Culture

1. Reading of assigned textbooks:

   Fong, Carolyn. "Ethnicity and Nursing," *Topics in Clinical Nursing*, October '85, 1-10.

   Giger, Joyce Newman and Ruth Elaine Davidhizar. *Transcultural Nursing: Assessment and Intervention*. St. Louis: Mosby Year Book, 1991.

[5] Community Health Adaptation Nursing and Adaptation Nursing in the Community are interrelated lecture and clinical courses on public health nursing. Space does not permit inclusion of these syllabi in their entirety. To show how multicultural perspectives can be incorporated into professional courses, an abbreviated version of the course descriptions, objectives, and assignments related to culture is provided.

2. Participation in a seminar, led by the instructor, focusing on the following concepts:

   a. Culture, cultural stereotyping, acculturation, and ethnocentrism, with emphasis on how each is related to health provider and consumer behavior.

   b. The necessity of cultural assessment in order to deliver individualized community-health nursing care.

   c. Fong's CONFHER system. (This is a systematic method of analyzing culture based on the following criteria: **C**ommunication, **O**rientation, **N**utrition, **F**amily relationship, **H**ealth beliefs, **E**ducation, and **R**eligious beliefs.) Students will also be expected to discuss and utilize Giger's insights in applying the CONFHER system.

3. A brief paper applying the CONFHER system to a patient of a chosen culture. See Learning Activities.

4. Active participation in a small group analyzing the CONFHER experience with other members of the class. (See Learning Activities.)

Learning Activities

Application and Assessment of CONFHER

As a community health nurse, you will work with individuals and groups from a variety of cultures, usually in their homes. Culture, therefore, becomes a significant stimulus for the behaviors demonstrated by patients, families, and caregivers and must be evaluated in planning your nursing interventions. It is vital for a nurse to have an appreciation for the similarities and differences of cultures and a tool for assessing culture. To develop these capacities and skills, you will learn Fong's CONFHER system, select a culture, review the literature, and conduct an interview.

Instructions

1. Choose a culture.
2. Read at least four articles regarding your chosen culture.
3. Refine your understanding of CONFHER with the information from your reading.
4. Utilizing the above information as a guide, conduct an interview with a person of the chosen culture.
5. Formulate potential interventions based on the cultural assessment you make from your reading and interview.

Group Work

Using Fong's CONFHER system, each of you has completed a cultural assessment and developed interventions specific to the person you assessed. Based on the information acquired in that experience, your group is to complete the following tasks:

1. Discuss the differences and similarities among all the individuals and all of the cultures you researched.
2. Discuss the reactions of the person you interviewed and assessed. Were they the reactions you expected?
3. Discuss your own reactions to this assignment. Were they what you expected?
4. If the experience was negative, discuss how you could improve future cultural assessments you will conduct.
5. Provide a written summary of each of the previous questions.
6. Give a 10-minute presentation of your group's findings to the rest of the class.

Aesthetics

Wanda Teays, Department of Philosophy

Course Description

In this course, we will undertake an inquiry into the philosophy of art, using film as the primary exemplar of the theories studied. Specifically, we will examine the nature of the hero, as portrayed in film, against the background of traditional aesthetic theory. We will also look at the hero and traditional aesthetic theory from the viewpoint of the non-traditional "other" (women and people of color), to get a fuller understanding of what is involved in the creative process, the work of art, and aesthetic evaluation. Students will be required to watch films in conjunction with the course, some shown in class and others available through the media center.

Course Objectives

1. To study philosophical theories concerning the nature of art, the aesthetic experience, and aesthetic evaluation.
2. To study the creative process as it is revealed in the art of film.
3. To examine the hero as portrayed in contemporary American film from the perspective of traditional aesthetic theory and from the perspective of women and people of color.

Assignments

1. Participation in class discussion and activities based on the viewing of assigned films and the reading of assigned textbooks:

   Rader, Melvin M. *A Modern Book of Esthetics.*

   Penley, Constance. *Feminism and Film Theory.*

2. A group project in the form of a trial, panel, or talk show with an accompanying individual paper. See Learning Activities.
3. An essay between eight and 10 pages in length with a one-page abstract and a brief oral presentation to the class.
4. Short written and oral assignments such as film assessments and responses to readings.
5. Three essay examinations and a final aesthetics "event" where you will be asked to contribute to a discussion of course content.

Evaluation

Class participation is essential. Those with perfect attendance will earn 20 extra-credit points. Missed classes without legitimate excuses will result in a 10-point deduction from the final grade for the first absence and 15-point deductions for each subsequent absence.

Three examinations	60%
Group project	10%
Essay	20%
Participation, class exercises and final	10%

Topics of Study

Topic/Activity	*Assignment*
Introduction, decision-making, and class strategy	Read Tolstoy in *Esthetics*.
The creative process	Read Bergson in *Esthetics*.
Bergson.	Read Walsh and Santayana in *Esthetics*.
Walsh and Santayana.	Construct a three-page dialogue about the creative process among you and any three of the philosophers we have read to date—Tolstoy, Bergson, Walsh, and Santayana.
Panel on the creative process and *Alien*	Read Freud in *Esthetics*. View both *Alien* and *Aliens*.
Freud: psychoanalytic approaches to film	Read Chapters 4 and 5 in *Feminism and Film Theory*.
Guest speaker: Diana Wagman, screenwriter. and film editor.	Write a two-page letter to the director of *Alien* and/or *Aliens* on the use of symbols in the movies.
The heroic female: a discussion of *Alien* and *Aliens*	Read handout on *Alien*.
Discussion of *Alien* and *Aliens* continued	Read Chapter 8 in *Feminism and Film Theory*.
First examination on the creative process	View *Coma*.
Panel on *Coma*. Discussion of the work of art	Read Bosanquet, Weston, and Hauser in *Esthetics*.
Guest Artist: Ruth Rhoten, goldsmith and jewelry smith. Discussion of ritual objects.	Read Langer in *Esthetics*. View *Robocop*.
Review of authors from Bosanquet to Langer Discussion of the heroic male as seen in *Robocop*.	Write a short paper discussing one element of the background in *Robocop*. You might consider society, attitudes, multicultural perspective, and images.
Panel on *Robocop*. Arnheim applied to *Robocop*.	View *The Terminator* or *Dirty Harry*. Read Doane, Bergstrom, and Rose in *Feminism and Film Theory*.
Doane, Bergstrom, and Rose applied to *The Terminator*.	
Panel on *The Terminator* or *Dirty Harry*	Review.
Second examination.	

Aesthetic evaluation ..... Read Kant in *Esthetics*.

The heroic female, part 2: *The Sorceress*.

Panel on *The Sorceress* ..... View *In the Heat of the Night*.
Goldmann and Marx applied to *The Sorceress*. Read Goldmann and Marx.

Panel on *In the Heat of the Night*, ... In *Feminism and Film Theory*, read one of the
including issues of ethnicity and racism. following: Jacqueline Rose, "Paranoia and Film
Thoughts on Goldmann, Marx, and Kant. System"; Bergstrom, "Enunciation and Sexual
Difference"; Doane, "Caught and Rebecca."

Discussion of Doane, Bergstrom, and Rose.

Guest artist: Mark Ruttle, composer and musician.

Feminist film criticism and overview of authors ..... Essay due.

Film criticism—a look at the aesthetic evaluation of..... Groups will analyze reviews from newspapers,
films popular magazines, film magazines, and television.

The heroic male and female ..... View *Ghost* and *The Official Story*.

Panel on *Ghost*.
Panel on *The Official Story*.

Third examination.

Final colloquium.

Panels on Aesthetics and Film

Group panels are intended to be a creative and enjoyable way to incorporate our insights into thinkers with our understanding of the films. Each group will be assigned one of the following movies: *Alien*, *Aliens*, *Coma*, *Robocop*, *The Terminator*, *Dirty Harry*, *The Sorceress*, *In the Heat of the Night*, *The Official Story*, and *Ghost*. Your task as a group is to explain how the theories of the philosophers read this term can be used to understand and evaluate your particular film and film in general. Remember there are three components in each presentation.

Oral Presentation

You can be as creative as you like in your presentation. Participants may role-play a philosopher, a character from the film, or even the director. You may bring in feminist critics or those of minority ethnic backgrounds to criticize both the representatives of the films and the philosophers. It might help to have a panel leader or talk show host to field questions from the audience.

Remember, your group project is meant to be fun and entertaining, as well as enlightening and educational. You can do it! Be adventuresome! Know your thinkers! Know the film! Connect them in an imaginative and instructive manner.

Example of panel: Tolstoy, Bergson, Santayana, Walsh, and Freud discuss *Alien*.

Another example: Ripley and other characters from *Alien* discuss Tolstoy, Santayana, and any others you wish to include.

Another example: Characters and philosophers pair off and engage in dialogues—Tolstoy with Ripley (female lead in *Alien*), Bergson with the male lead, Santayana with the android, Walsh with the director of *Alien*, and Freud with *Alien* monsters, with general discussion afterwards.

Another example: The panel debates the claim "*Alien* is itself a metaphor of the creative process."

Another example: Tolstoy, Santayana, and Bergson are prosecutors, with Walsh and Freud the defense team in a trial prosecuting the director of *Alien* on the charge that *Alien* is an affront to societal values and can in no way be treated as a work of art.

Paper

Each group member should write a three-page paper: one page should argue the position you will be elucidating in the presentation; one page should discuss your group vision (what your group is trying to achieve and whether or not you think the group accomplished its educational and entertainment goal); and one page on what you learned.

Challenges in Philosophy

Michele Dumont, Department of Philosophy

Course Description

This course is an introduction to the basic problems and methods of philosophic inquiry. It explores philosophy as the means for addressing fundamental questions about the meaning of human existence.

Course Objectives

1. To introduce philosophical vocabulary and problems as well as various ways of looking at some of the most perplexing human problems—by philosophers, non-philosophers, and ourselves, as well as from perspectives of different cultures.

2. To develop skills of critical thinking, reading, and writing by evaluating the ideas and methods of philosophers and by examining the presuppositions and implications of different beliefs and ideas.

3. To see the relationship between doing philosophy and daily living, especially relating to persons culturally different from ourselves.

4. To experience different ways of learning and to come to a clearer sense of self-identity and self-understanding.

Assignments

1. Readings from books on reserve and the assigned textbook:

   Bowie, Michaels, and Solomon. *Twenty Questions: An Introduction to Philosophy.*

2. Participation in class discussions, including presence, questioning, and commenting.

3. Seven reflection papers answering questions on class topics to be written prior to reading and discussion in order to formulate your own ideas. Subsequent papers will have a follow-up question.

4. Two take-home essay tests and a group oral final examination.

5. Six short papers on various aspects of personal identity. These papers will be shared in a small group with other members taking notes. At the end of the semester the group will do an oral presentation explaining what all learned from each member through the group sharing and what each learned about herself. See Learning Activities.

Evaluation

1. Reflection papers will be graded on a 10 point scale and together make up 30% of the final grade.

2. Three tests will be averaged together equally and make up 40% of the final grade.

3. Identity papers and group work will make up 30% of the final grade.

4. Students will receive 2% for perfect attendance. Each absence will result in a 2% deduction from the final grade.

On Reserve

Allen, Paula Gunn, ed. *Spider Woman's Granddaughters: Traditional Tales and Contemporary Writing by Native American Women.*

Asian Women United of California, ed. *Making Waves: An Anthology of Writings by and about Asian American Women.*

Badran, Margot and Miriam Cooke, eds. *Opening the Gates: A Century of Arab Feminist Writings.*

Bard, Marjorie. *Shadow Women: Homeless Women's Survival Stories.*

Perrone, Bobette *et al. Medicine Women, Curanderas, and Women Doctors.*

Sjoo, Monica and Barbara Mor. *The Great Cosmic Mother: Rediscovering the Religion of the Earth.*

Walker, Alice. *The Color Purple.*

Topics of Study

Topic/Activity	*Assignment*
Introduction.	
God.	Read Bowie 1-15. Reflection paper one due.
God. Group work on identity papers.	Read Bowie 22-28. Read *The Color Purple* 175-179. Identity paper one due.
God.	Read Bowie 29-34.
Evil. "Understanding Evil," a Bill Moyers' *World of Ideas* video with Maya Angelou, will be shown in class.	*Read Bowie 15-22.* Reflection paper two due.
Film on evil continued. Group work on identity papers	Identity paper two due.
Religion.	Read Bowie 41-53. Reflection paper three due.
Religion.	Read Bowie 54-60 and 66-70.
Religion.	Read Bowie 60-65. Read "The Original Black Mother" in Sjoo and Mor 21-32.
Review. Group work on identity papers. First take-home examination distributed.	Identity paper three due.
Freedom.	Read Bowie 673-681. Reflection paper four due.

Freedom.	Read Bowie 681-705.
Freedom.	Read the following selections about Asian women in *Making Waves:* Villanueva, "Factory Girls," 293-296; Villanpando, "The Business of Selling Mail Order Brides," 318-326; and Luthra, "Matchmaking in the Classifieds of the Immigrant Indian Press," 337-344. Read about homeless women in Bard 86-106. First take-home examination due.
Mind and body.	Read Bowie 170-183. Reflection paper five due.
Mind and body. Group work on identity papers	Read Bowie 189-204. Identity paper four due.
Mind and body; culturally different approaches to healing.	On reserve. Read Perrone 3-17. Read about Arab women in *Opening Gates*, "Lecture on Clitoridectomy" 63-71.
Identity.	Read Bowie 325-339 and 361-363. Reflection paper six due.
Identity.	On reserve. Read Noda, 243-251, on Asian women in *Making Waves*. Read Allen and Howe, 229-255, on Native American women in *Spider Woman's Granddaughters*.
Review. Second take-home examination distributed.	
Death.	Read Bowie 441-457. Reflection paper seven due.
Videos on life after death.	
Science and nature. "Science and Nature," a Bill Moyers' *World of Ideas* video, will be shown in class.	Read Bowie 73-92. Second take-home examination due.
Science and nature; film on nature and spirit continued.	Read Bowie 92-123. Identity paper five due.
Catch-up and review. Group work on identity papers.	Identity paper six due.
Discussion of political correctness. Preparation for identity paper group presentations.	
Identity paper group presentations.	
Identity paper group presentations.	
Final examination.	

Identity Papers

Directions: In each of these papers answer in as much detail as you like, but be sure to answer everything you are asked. In the group, you need only share what you choose. If you do not want me to read any part of what you wrote, tape a paper over that part of your essay so that I can see you completed the assignment without violating your privacy.

Think about these questions for a time before writing. Think about what you would say to a new friend who is very different from you. How would you explain the following things about yourself to that person?

Identity Paper 1

1. In what ways and to what extent do each of the following shape and/or contribute to how you think of yourself or to your sense of yourself?

   a. Your ethnic and/or cultural heritage. (You will have to identify your ethnic and cultural background or backgrounds in answering.)
   b. Your family both in general and in terms of its particular members, either immediate or extended or both.

2. Do you have any difficulties or are there any challenges involved with any of these aspects of your identity for you? Explain.

Identity Paper 2

1. In what ways and to what extent do each of the following shape and/or contribute to how you think of yourself or to your sense of yourself?

   a. Your body and how you feel about your body.
   b. Your gender.
   c. The places you identify with (city, house, etc.).
   d. Your relation to the physical world.
   e. Your economic status.

2. Do you have any difficulties or are there any challenges involved with any of these aspects of your identity for you? Explain. Think about what you might want to change and to what lengths you might go to change these things (wear make-up? have plastic surgery? rob a bank?).

Identity Paper 3

1. In what ways and to what extent do each of the following shape and/or contribute to how you think of yourself or to your sense of yourself?

   a. Your beliefs, values, attitudes toward yourself.
   b. Your beliefs, values, attitudes toward this country/culture.
   c. Your beliefs, values, attitudes toward God and/or the world as a whole.
   d. The various groups and organizations with which you are affiliated.

2. Do you have any difficulties or are there any challenges involved with any of these aspects of your identity for you? Explain. Would you like to give up or change any of these? Explain.

Identity Paper 4

1. In what ways and to what extent do each of the following shape and/or contribute to how you think of yourself or to your sense of yourself?

   a. Your career and/or career aspirations. This may be the career that you are already in, the one you are preparing for now in college, or the one you hope you will eventually have.

b. Your own family (spouse/mate and children, not parents and siblings) or your family aspirations; that is, the sort of family or living group you hope to form.
c. Your memories.

2. Do you have any difficulties or are there any challenges involved with any of these aspects of your identity for you? Explain. Would you like to give up or change any of these? Explain.

Identity Paper 5

1. In what ways and to what extent do each of the following shape and/or contribute to how you think about yourself or to your sense of yourself?

   a. Your assets or good points.
   b. Your liabilities, weaknesses, or bad points.
   c. Those things that challenge you most in achieving your goals.

2. Do you have any difficulties or are there any challenges involved with any of these aspects of your identity for you? Explain. Would you like to give up or change any of these? Explain.

Identity Paper 6

1. Are there any aspects of your identity that you have not addressed in these assignments? If yes, explain them and how they have shaped your identity.

2. Which aspects of your identity seem most central to who you are and how you perceive yourself? Explain them and why they are most central to your identity. Do they present any challenges?

3. What have you learned about yourself from these assignments and the group discussions? Explain.

4. What have you learned about others in your group from these assignments and the group discussions? Explain.

Existentialism[6]

Wanda Teays, Department of Philosophy

Course Description

This course is intended to give you a sense of the major concerns of existentialism and phenomenology and some familiarity with a few of the key thinkers (Camus, Sartre, Nietzsche, Heidegger). In addition, I thought it would be enlightening to see some contemporary manifestations of existentialism, particularly in recent women's fiction. For that reason, we will be reading Atwood and Shange and will also discuss (though reading is optional) the movie *'Night Mother* (play by Marsha Norman). In this class, I hope you will learn not just the basic elements of existentialism, but its continued significance in our society and culture.

Course Objectives

1. To study the fundamental texts of existentialism and to become familiar with the philosophers who formulated it.
2. To examine literary expressions of existential themes and issues.
3. To explore how existentialism continues to influence modern culture and society.
4. To examine issues of race and gender in the light of existentialist philosophy.

Assignments

1. Attendance and participation based on reading of assigned texts:

   Camus, Albert. *The Plague.*

   Sartre, Jean Paul. *No Exit.*

   Nietzsche, Friedrich Wilhelm. *Thus Spoke Zarathustra.*

   Atwood, Margaret. *The Handmaid's Tale.*

   Shange, Ntozake. *For Colored Girls Who Have Considered Suicide When the Rainbow is Enuf.*

2. Three essay examinations including the final.
3. A five-page paper. See Learning Activities.
4. In-class exercises, including group work, film and play discussions, and a short essay.

Evaluation

Examinations 1 and 2 and essay	300 points (100 each)
Final Examination	150 points
Class Participation and group work	150 points
Total:	600 points

Extra Credit:

Perfect attendance	15 points
First draft of five-page essay with documentation	5 points
Optional reflection paper (five pages)	10 points maximum possible

[6] This syllabus includes a note from the instructor to Kieran Vaughan, CSJ, director of the IMPAC project, describing the reasons behind the selection of various texts. It gives an idea of the kind of reflection and creativity the IMPAC project stimulated.

Topics of Study

Topic/Activity	*Assignment*
Introduction: overview, historical insights, issues of relevance.	Read Prologue to *Thus Spoke Zarathustra.*
Discussion of Nietzsche.	Start Camus' *The Plague.* Pick one of the characters and keep track of the issues that most strike you about him (especially integrity, freedom, death, relationships). Keep a log on your character.
Nietzsche, continued. Begin discussion of Camus.	Continue reading *The Plague.*
The Plague: application of the novel to our society	Continue reading *The Plague.*
Camus, continued. Reports about characters.	
Review of Camus and Nietzsche.	Study for examination.
First examination.	Begin reading *No Exit.*
Introduction to Sartre.	Continue reading *No Exit.*
Sartre, continued.	
Performance of *No Exit*; discussion of *No Exit.*	Begin reading *The Handmaid's Tale.*
Finish Sartre. Introduction to Atwood. Begin discussion of *The Handmaid's Tale.*	Continue reading *The Handmaid's Tale.*
Atwood, continued. Discussion of Nietzsche, Camus, Sartre, and Atwood.	Study for examination.
Second examination.	
View film '*Night Mother.*	
Conclude film and discuss '*Night Mother.*	
Introduction to Heidegger.	First draft of essay due.
Heidegger, continued.	See the movie *Alice* directed by Woody Allen.
Film group on *Alice*. Discuss the issue of self-identity.	

Heidegger and Nietzsche: authenticity, language, and being. ..... Read Heidegger material on reserve. Review Nietzsche. Look into your own soul. Clarify your thoughts on the relationship between language, being, and the world. Read *For Colored Girls* . . . .

Performance of *For Colored Girls* . . . .

Panel discussion of play. Class discussion of Shange and Heidegger, Nietzsche, Sartre, and Camus.

Existentialism and absurdist drama: Samuel Beckett. ..... Final draft of essay due.

Applications and transformations. Looking at the personal: evaluating existentialism from the perspective of the 1990s. ..... Study for final.

Overview and reflections.

Part 1 of final examination (in class) ..... Complete take-home part of final.

Learning Activities

Essay Topics

Select one of the following topics. The body of your essay should be between five and six typewritten pages long. The page limit excludes footnote page and bibliography. Use a legitimate style manual and indicate which style manual you use.

1. Do a study of the hero using either *Terminator 1* or *Terminator 2* and *Alien* or *Aliens*. Your goal is to show that the female hero of your two movies is an existential figure. That is, using at least two of our philosophers and writers, study the films from an existential perspective, focusing on the heroic journey.

2. Compare the way these three women deal with their life crises: Jessie (from *'Night Mother*), Alice (from *Alice*), and either Moira or Offred (from *The Handmaid's Tale*). Your goal is to explore the nature of their life crises and the response of each woman to her situation. Bring in at least two of the following philosophers: Nietzsche, Camus, Sartre, and Heidegger.

3. Martin Heidegger is being put on trial for war crimes. Although he is renowned as one of the most important 20th century philosophers and is famous for his work in existentialism, evidence has surfaced that he gave speeches for the Third Reich (Hitler) and participated in Nazi activities. Indeed, some of these activities may have forced his own teacher, Edmund Husserl, out of the university and caused him to run for his life. In your essay discuss to what degree Heidegger's Nazi past should figure in our evaluation of his philosophy. Should his personal and political life be considered when we judge him as a philosopher? Should any artist's personal/political activities be considered when assessing the art work? Are you on the side of the prosecution or defense of Heidegger? Explain your position.

4. Do a study of Samuel Beckett using any of his literature or plays to see why he is often thought of as a literary existentialist.

5. What would you say is the legacy (the lasting impact) of *Thus Spoke Zarathustra*? Study the work on at least two of these levels: a) metaphorical and mythological, b) universal message or social commentary, and c) the heroic journey or individual quest.

6. Discuss the way in which a woman's sense of herself as a physical being—woman as BODY—results in a different sort of existentialism from that of male philosophers. To make your case you should read a little of Simone de Beauvoir's *The Second Sex*, if possible, and then draw from Margaret Atwood and Ntozake Shange to make your case. Use both. If you choose not to use de Beauvoir, find another woman writing philosophy whom you feel would be more helpful/insightful on this topic than de Beauvoir. (I have recommended de Beauvoir not because she is the best on the subject, but because she is the mother of existentialism and, therefore, warrants our respect.)

To: Kieran Vaughan, CSJ, IMPAC Director
From: Wanda Teays, Philosophy

Enclosed is my syllabus for Existentialism (Fall '91) in which I tried to incorporate a more ethnically diverse perspective than the traditional approach to the course usually permits. In order to do so, I decided to include literary expressions of existentialist issues and themes and, therefore, to explore a wider range of possible materials.

Traditionally, existentialism classes cover any of these: Nietzsche, Kierkegaard, Jaspers, Unamuno, Sartre, Heidegger, Camus. My plan was to draw from this list of the classics and include some contemporary expressions. I ended up using Nietzsche's *Thus Spoke Zarathustra*, gave several lectures on Kierkegaard (some students used *Fear and Trembling* in their research or group work),

included Sartre's *No Exit*, put an excerpt from *Being and Nothingness* in the library on reserve (all were required to read it), gave two lectures on Heidegger's *Being and Time*, and included Camus' *The Plague* in the course reading. During the course, we also studied some novels, plays, and films that raise existential themes.

a) We read Margaret Atwood's *The Handmaid's Tale* to look at questions of the individual, issues of personal identity, the role of the other in defining ourselves, freedom, and political action.

b) Against the background of Camus' claim that the basic philosophical issue is the question of suicide, we studied Marsha Norman's *'Night Mother* to look at Camus' concerns and to examine the ways in which we accept or fail to accept responsibility for what we do in our lives, what we make of our lives.

c) Against the background of Heidegger's discussion on authenticity/inauthenticity, we looked at Woody Allen's film *Alice* to see how one woman struggled with questions of authenticity and personal identity.

d) Ntozake Shange's *For Colored Girls Who Have Considered Suicide When the Rainbow Is Enuf* enabled us to investigate whether women's experience and concerns related to living as a woman bring up uniquely different issues from those that men have raised in existentialism. This play also addresses the role of race in defining ourselves and in relating to others. To some extent, the play brings up concerns dealing with the role of language in defining ourselves, ideas which students pursued in our class discussion.

e) Samuel Beckett's plays were used because he is a master of language and raises many existentialist themes. We went to see a performance of readings from his works and looked at issues raised by absurdist drama.

Another change from previous existentialism classes I have taught is the use of research questions and essay topics that allow students to look at contemporary culture and film and to pursue concerns raised by women authors and philosophers.

Basically, my goal was to bring in ideas virtually absent from discussion of existentialism: issues of race and gender. I think that, overall, the books I used to do this worked very well. In a future existentialism class, I would include a few more movies and have group work on the movies. Some films I am considering include *A Thousand Pieces of Gold*, *Boyz in the Hood*, *In the Heat of the Night*, and *Housekeeping*.

General Physical Sciences

R. Renee Reams, Department of Physical Sciences

Course Description

This course for the non-science major surveys the four main fields of physical science: astronomy, chemistry, geology, and physics. It explores how things work and how we find out about the physical world. Elementary mathematical concepts are introduced as required. Recommended for liberal studies majors.

Course Objectives

1. To introduce students to the important theories and principles of four major scientific fields: astronomy, chemistry, geology, and physics.
2. To introduce students to experiences and environments similar to those of professional scientists through laboratory activities, exercises, and field trips.
3. To stimulate lifelong interest in learning about and "doing" science.
4. To stimulate an enthusiasm for hands-on science and science education in prospective elementary school teachers.

Assignments

1. Participation in class based on reading of handouts and asssigned textbook:

   Merker, Melvin. *Physical Science with Modern Applications.*

2. Completion of laboratory activities and experiments documented in a laboratory notebook with descriptions of activities, experiments, and results.
3. Four examinations, one on each of the scientific fields covered in the class.
4. A paper or journal on women and/or ethnic minorities in the field of science. Option 1: Research and write a five-page paper about someone from your ethnic group who has made contributions to science or science education. Option 2: Find a role model working in a science-related career and interview him or her, keeping a journal on the experience and detailing your findings on the obstacles the person faced, the strategies used to overcome obstacles, and the rewards gained. See Learning Activities.

Evaluation

Four examinations (150 points each)	60%
Laboratory work (250 points)	25%
Journal or paper (150 points)	15%

Topics of Study

Topic	*Laboratory Assignment/Activity*
Measurements	Measurement and the metric system.
Topic I: Chemistry	
Atomic structure and the periodic table.	Metal or non-metal? Metal reactivities. Polar or non-polar solvents?

Introduction to organic chemistry: alkanes—structure and properties.	Building models of alkanes. Synthesis of fragrances (esters).
Selected topics in chemistry: water, solutions, pollution.	Purification of foul water. Water softening. Acids/bases and pH scale. Acid rain and effects on environment.

Report from journals/papers.

First examination.

Topic II: Physics

Motion, law of motion, momentum.

Work, energy, and heat	Petroleum as a source of heat. Heats of combustion.
Electricity and magnetism.	Voltaic cells. Electroplating an object of your choice.
Radiation and matter	Isotopic pennies. Half-life simulation. Distinguishing alpha, beta, and gamma particles.
Light and other electromagnetic waves	Natural light holograms.

Reports from journals and papers.

Second examination.

Topic III: Astronomy

Astronomy today.	View selected episodes of the public television series *The Astronomers.*
Novae and supernovae	Visit Griffith Park Planetarium and Observatory.

Solar system.

Reports from journals and papers.

Third examination.

Topic IV: Geology/Earth Science

Seismic waves, earthquakes, plate tectonics, volcanoes, continental drift.	Visit Jet Propulsion Laboratory's Seismology Lab.
The earth's atmosphere: troposphere, stratosphere, ozone layer, and cloud types.	Chemical composition of air. Measuring carbon dioxide levels. Acid rain experiment.
The earth's crust: 10 most abundant elements.	Chemical role of fertilizers.

Report from journals and papers.

Fourth examination.

Learning Activities

Finding a Role Model

Role Model

Students choosing this option will be asked to spend three weeks searching for a role model actively working in a science-related field. Ideally, this person should be a member of your own ethnic group and gender. Daily entries in a journal are required during this activity.

Step 1. Use the career planning center to look up networking associations for your prospective profession and attend at least two activities planned by these networking associations. Such meetings are an excellent source of role models and important career information. You are encouraged to find out if these associations have student affiliations that you can join or establish on campus.

Step 2. Once you have selected a role model, list the reason why you chose this person and identify qualities that you would like to emulate or imitate.

Step 3. Make an appointment with your role model and ask the person to share his or her story. How did your role model succeed? What barriers did he or she encounter or see others encounter? What strategies helped to overcome these barriers? What are the rewards of persistence?

Step 4. You will be asked to share stories from the experience of networking and finding a positive role model in a 10 minute conversation. These experiences may be your own story of the search or the story of how your role model succeeded in science. You will be required to turn in your journal for review by the instructor.

Learning Activities

Contributors to Science

Students choosing the paper option are asked to research contributions to science by three professionals at least one of whom must be a woman and one a member of a minority group. Resource texts are on reserve in the library, but students are strongly encouraged to use personal references, professional associations, and other resources. In your paper please include the following:

1. A brief biography of each scientist including family and educational background. How did he or she become interested in science? Did any of the scientists encounter barriers entering the field?
2. A discussion of each scientist's contribution. Were his or her findings well received? Did he or she have to struggle to attain recognition? What did each do following the discovery/contribution?
3. A discussion of the effect each scientist's contribution has had on our world. Has it made an impact on our daily lives? Added to our understanding of our universe? Made the United States more productive?

Child Development and the Learning Process

Debbie Giunta, Department of Psychology

Course Description

This course involves a systematic study of the developmental characteristics of the child. Emphasis is placed on how developmental factors influence the child's ability to learn and how learning environments can be organized to maximize opportunities for learning and growth. The course includes examination of major learning and motivation theories as well as study of the cognitive, social, emotional, and physical needs of children. Educational practices that limit learning opportunities for some individuals based on the individual's cultural, socioeconomic, and gender identities will also be explored.

Course Objectives

1. To explore prominent stage theories of child development including Erikson, Gilligan, and Piaget.
2. To identify age-level characteristics of children and developmentally appropriate practices for early childhood, elementary, middle, and secondary schools.
3. To identify important learning and motivation theories and ways to apply those theories to classroom practice. Theories studied will include behavioral learning, cognitive, information processing, discovery, and problem solving theories.
4. To analyze possible causes of historical underachievement of certain student populations including women and students from diverse backgrounds.
5. To study the practices of teachers who have been successful with underachieving populations.
6. To gain understanding of our personal learning history and how we have been impacted by the expectations and educational practices of our families and schools.
7. To gain understanding of our individual learning style and how we can maximize our own learning.

Assignments

All written assignments will be due in two phases. A complete first draft, which will be shared with a fellow student, will be due two class periods before the final draft.

1. Participation in class. This includes completing reading and other assignments prior to class and bringing the assigned textbooks:

   Biehler, Robert F. and Jack Snowman. *Psychology Applied to Teaching.* (6th ed.).

   Bredekamp, Sue, ed. *Developmentally Appropriate Practice in Early Childhood Programs Serving Children from Birth through Age Eight.*

2. Five quizzes. (Four highest scores will be used to compute final grade.)
3. Participation in both topic days. The class will choose two learning issues, or controversies, or books that it wishes to explore more deeply. Each student will be responsible for reading on the topic prior to class.
4. A five-page school observation report comparing two different classrooms of the same age/grade student. The report will analyze the appropriate/inappropriate practices found in each class as well as comment on the similarities and differences in the student populations and the teacher interaction patterns. Details to be outlined in the school observation handout.

5. A five-page book report on any book that describes effective practices for working with students from diverse backgrounds or ability levels or describes the educational experience of historical underachievers. Details to be outlined in book report requirement handout. See Learning Activities.

6. A five-page personal reflection paper on your educational experiences with a particular emphasis on how your culture and family affected your experience. Details to be outlined in reflection paper handout.

Evaluation

Attendance and participation	25 points
Quizzes (four highest, each worth 15 points)	60 points
Topic days (5 points each)	10 points
First drafts (5 points each)	15 points
School observation paper	30 points
Book report	30 points
Reflection paper	30 points
Total points possible	200 points

Topics of Study

Topic/Activity	*Assignment*
Introduction; course overview.	
Being an artist or a scientist—which is more important?	Biehler, Chapter 1. Survey the remainder of the book.
Erikson and Gilligan: psychosocial development.	Biehler 38-58.
Piaget: cognitive development	Biehler 58-74.
Review, study, quiz.	Bring both Biehler and *Developmentally Appropriate Practice* (*DAP*) to class.
Infants and toddlers.	*DAP* 1-34.
Three-, four-, and five-year-olds.	*DAP* 47-61.
Primary grades: five- to eight-year-olds.	*DAP* 62-78; Biehler 110-115.

Review, study, quiz.	
SADD; fetal alcohol syndrome	Bring both textbooks to class.
Elementary and junior high school.	Biehler 115-134.
High school.	Biehler 134-147. First draft of observation due.
Behavior learning theory B.F. Skinner: operant conditioning	Biehler 314-330. Observation paper due.
Behavior learning theory continued. Behavior modification; social learning theory.	Biehler 340-372.
Review, study, quiz.	Bring Biehler to class.
Topic 1 selected by class.	Prepare for topic.
Testing, tracking, and self-fulfilling prophecies.	Biehler 173-177, 179-182, and 188-189.
Bilingual, culturally diverse, and low SES students.	Biehler 239-260. First draft of book report due.
Gender equity in education.	Be prepared to talk about the educational expectations and opportunities available to your grandmother, mother, and self.
View *Stand and Deliver*. Why did Escalante graduate one quarter of the Mexican-American students in the United States who passed the AP Calculus exam?	Book report due.
Review, study, quiz.	Bring Biehler.
Information processing theory.	Biehler, Chapter 8.
Cognitive learning theories and problem solving.	Biehler 422-467. First draft of reflection paper due.
Motivation: Maslow, Comer, and parental involvement.	Biehler, Chapter 11.
Topic 2 selected by class.	Prepare for topic. Reflection paper due.
Review, study, quiz.	Bring Biehler. Taking test is not optional; using it for final grade is.
Summary.	

Learning Activities

Group Work

Every day students will work in pairs. In order to make sure that students interact with others of various cultures, I will use a random system insuring that every student will work with every other student at least once. (I alphabetize the class list and assign each student a number. Then I compose a grid matching student number one with student number 21, student number two with student 22 and so on. When I run out of students, I start over with number one. Other instructors have matched students by using a deck of playing cards. Each student is dealt a card and matching pairs work together.)

Some of the things students will be asked to discuss include: a) the material covered in lectures or presentations; b) personal opinions on a question I pose to the class; or c) questions based on the day's topic suitable for a quiz or examination. Before examinations, students and their partners for the day will go over study guides of 10-12 questions from which I will select four for the test. When rough drafts of papers are due, study partners will read and evaluate each other's work.

Instructor's Note: Students liked the system and learned a great deal from it. Shy students participated more in class; everyone in the class got to know each other making for a much more relaxed learning environment; and students interacted with those of other cultures.

Learning Activities

Book Report: Diversity and Success

Requirements

Choose a book that describes a teacher or a school successful with students from diverse backgrounds. You may also choose a book that describes the educational experience of students who are typically not achievers in our educational system. A number of such books are listed. Please consult with me if you choose a book not on the list.

The book report (between four and five pages in length) should focus on the problems the teacher or students encountered and the ways they handled these problems. What creative solutions were worked out? Particular emphasis should be placed on the conflicts between cultures, for example, between school and home cultures or between the teacher and the school administration. Comment on what you learned. Have you experienced similar situations?

Recommended List

Ashton-Warner, Sylvia.
Teacher.

Belenky, Mary Field *et al.*
Women's Ways of Knowing: The Development of Self, Voice, and Mind.

Collins, Marva and Civia Tamarkin.
Marva Collins' Way.

Comer, James P.
Maggie's American Dream: The Life and Times of a Black Family.

Kidder, Tracy.
Among Schoolchildren.

Mathews, Jay.
Escalante: The Best Teacher in America.

Rodriguez, Richard.
Hunger of Memory: The Education of Richard Rodriguez.

Tharp, Roland and Ronald Gallimore.
Rousing Minds to Life.

General Psychology

Kathleen Clapp, Department of Psychology

Course Description

General psychology is an introduction to psychology as a scientific study of behavior. The course focuses on issues in learning, motivation, perception, personality development, and psychopathology.

Course Objectives

1. To familiarize the student with the theories, research, and concepts essential to the field of psychology.
2. To develop an interest in the continual process of self-exploration and the understanding of other people.
3. To develop students' understanding of the role of culture, ethnicity, gender, and minority status in psychological development.
4. To appreciate the lack of multicultural perspective in the historical development of psychological theory.
5. To provide an opportunity for the student to utilize critical thinking and to enhance writing and speaking skills.

Assignments

1. Attendance at and participation in all class activities and discussions.
2. Completion of all assigned readings on reserve in the library and in the textbook:

   Atkinson, Atkinson, Smith and Bem. *Introduction to Psychology*. 10th ed.
3. Completion of four examinations.
4. Completion of a detailed outline of Chapter 2, "The Biological Basis of Psychology."
5. Completion of a five-page thought paper on the influence of culture, gender, role socialization, and socioeconomic background on your own personality development. As an alternative, you may interview someone with a cultural background different from your own regarding the influence of culture, gender, role socialization, and socioeconomic background on the subject's development.

Evaluation

Students will take four examinations. Scores from the best three will be used to calculate the final grade. No make-up examinations will be given.

First examination	25%
Second examination	25%
Third examination	25%
Thought paper	15%
Class participation (including outline)	10%

Topics of Study

Topic/Activity	*Assignment*
Course introduction.	
Psychology defined.	Chapter 1.
Experimental methods.	
Psychological development	Chapter 3.
States of consciousness.	Chapter 4. Outline of Chapter 2 due.
First examination.	
Alcohol addiction.	
Perception.	Chapter 5.
Learning.	Chapter 7.
Stress and coping.	Chapter 15.
Second examination.	
Memory.	Chapter 8.
Personality.	Chapter 13 and 14.
Abnormal psychology.	Chapter 16.
Third examination.	
Mental ability.	Chapter 12.
Therapy.	Chapter 17. Thought paper due.
Social psychology.	Chapter 18 and 19.
Review.	
Final examination.	

Theories and Issues in Development

Debbie Giunta, Department of Psychology

Course Description

This course explores theories of development and summarizes research findings with respect to the impact of cultural, societal, and familial variables on children. Particular emphasis is placed on the current issues and social policies that are affecting children. Attention is also given to the variables and issues that have played a major role in the personal development of the students in class.

Course Objectives

1. To review theories of cognitive, moral, and psychosocial development and identify the differences between male and female development in these areas.
2. To become familiar with the research and the preeminent researchers who are studying child development issues related to learning, health, and mental health.
3. To study the impact of cultural variables such as ethnicity, socioeconomic status, language background, and gender on development.
4. To explore the trends in society that are affecting children, such as day care, changing family configurations, computers, and television.
5. To identify the impact of current social policies on children.
6. To identify the important issues and variables that have affected one's own personal development.

Assignments

1. Regular and prompt attendance. Class participation.
2. Reading of assigned texts:

   Children's Defense Fund. *Children 1990: A Report Card, Briefing Book, and Action Primer.*

   Gilligan, Carol. *In a Different Voice: Psychological Theory and Women's Development.*

   "Children and Their Development: Knowledge Base, Research Agenda, and Social Policy Application." *American Psychologist* 44.2 (1989).
3. Two one-hour, in-class tests covering material from lectures, presentations, and readings.
4. A five-page, autobiographical paper analyzing personal development issues.
5. A presentation to the class of research on a developmental issue affecting the lives of children. See Learning Activities.
6. Submission of test questions based on the class presentation topic.
7. Final examination.

Evaluation

Students will be evaluated on class participation, examinations, and all written work.

Class participation	30%
Examination 1	10%
Examination 2	10%
Autobiographical paper	10%
Presentation	25%
Final Examination	15%

Topics of Study

Topic/Activity	*Assignment*
Introduction, course overview.	
Review of theories.	Select a topic for class presentation.
Woman's place in man's life cycle.	Gilligan, Introduction and Chapter 1.
Images of relationship.	Gilligan, Chapter 2.
Self and morality.	Gilligan, Chapter 3.
First examination.	
Maturity and aging.	
AIDS	*American Psychologist* (*Am. Psych.*) 258-264.
Adolescent mental health.	*Am. Psych.* 200-208.
Teenage pregnancy.	*Am. Psych.* 313-320.
Eating disorders.	To be distributed.
Effects of divorce on children.	*Am. Psych.* 303-312.
Culture and testing.	*Am. Psych.* 360-366.
Bilingualism and education.	*Am. Psych.* 374-379.
Children and computers. Guest speaker.	*Am. Psych.* 170-178.
Infant day care.	*Am. Psych.* 266-273.
Study groups.	
Second examination.	
Education for gifted students.	*Am. Psych.* 399-408.
Addicted infants.	To be distributed.
Learning disabilities. Guest speaker.	*Am. Psych.* 392-398.
Stress in childhood.	To be distributed.
Family violence.	*Am. Psych.* 321-328.
Spirituality in children.	To be distributed.
Drug and alcohol abuse.	*Am. Psych.* 242-248.
Investing in children.	*Am. Psych.* 416-423.
Study groups.	

Learning Activities

Issues in Development

Step 1: Identify a stage or issue in development on which you would like to become an expert. The table of contents from the special issue on development of the *American Psychologist* may help you get ideas of subjects you would like to research. You are not limited to topics listed there, but your subject should be similar in scope. Instructor approval is required for topics not found in the *American Psychologist*.

Step 2: Sign up for class presentation. There will be a class drawing for dates and topics if more than one student is interested in a particular area of research.

Step 3. Make yourself an expert. You may want to start by reading the *American Psychologist* article and identifying the leading researchers in your field. Use the bibliography to get started finding other resources on your topic. In addition to book and journal information, start paying attention to how your topic is covered in the newspaper and on TV (if, in fact, it is covered at all). Make note of any discrepancies between what researchers are saying and how your topic is covered in the media. Also compare what you know from your own experience with the findings of researchers and media coverage.

Become involved in your topic. You may want to visit an agency such as a hospital, school, mental health center, or homeless shelter to see how your issue is being addressed in real situations on a day-to-day basis. You may choose to interview people who are experiencing your issue. If you choose pediatric AIDS as your topic, for example, you can arrange to visit a hospital and interview nurses who work there, parents, and patients. If you choose the effect of divorce on children, you can interview a number of children to see if their experience matches what researchers are saying. Include people from different cultural backgrounds in your interviews where possible.

Step 4. Plan your presentation. Consider how you are going to make this issue come alive for the class. Share your enthusiasm for the topic. Perhaps you may want to begin with your reasons for choosing the topic. Some other things you may want to include in your presentation are listed below:

a. A review of the *American Psychologist* article.

b. A critique of the article. Did you find it to be a good survey of the field once you learned more about your topic? Was anything missing? Could you detect researcher bias? Cultural bias?

c. A description of your interviews or visits to agencies.

d. A guest speaker.

e. A film or video related to your topic.

f. Discussions in small groups about controversial aspects of your topic after you have given the class information on the controversy.

g. Simulations or learning games that teach about your topic. Let your creativity loose.

Step 5. Submit between three and five test questions based on your topic.

Dynamics of Minority/Majority Relations

Susan Aminoff, Division of Social Sciences

Course Description

This course examines some of the major racial, ethnic, and religious groups that have made contributions to American society. Using sociological analysis, the course will explore the dynamics that define the relationship between majority and minority groups, including majority policies toward minorities and alternative minority responses.

Course Objectives

1. To study the social history and contributions of African-, Hispanic-, and Asian-Americans.
2. To analyze majority policies, both articulated and implicit, toward minority groups.
3. To examine a variety of minority responses to majority policies and culture.
4. To grow in understanding of our own biases and to try to see the world through the eyes of people having different experiences from our own.

Assignments

1. Reading of assigned texts:

   Dushkin. *Race and Ethnic Annual Edition.*

   Feagin, Joe R. *Racial and Ethnic Relations.*

   MacLeod, Jay. *Ain't No Making It.*

   Morrison, Toni. *The Bluest Eye.*

2. Daily journal entries of one or two pages reflecting the thoughts stimulated by the assigned readings. Be prepared to share orally in class. Journals will be collected weekly.
3. Paper on your family history.
4. Final examination composed of essay questions covering the major issues identified in the journals.

Evaluation

Given the fact that this is an upper division course, designed for those who are familiar with guiding sociological principles, this course will require you to think and reflect, NOT memorize names and dates. Your grade will be based on the following:

Journals	50%
Family history paper	25%
Final examination	25%

Topics of Study

Topic/Activity	*Assignment*
Basic concepts.	Feagin, Chapter 1.
Social history of immigration; Anglo-Saxon core culture	Feagin, Chapters 2 and 3.
Film: *Lost and Found.*	
Race, ethnicity, and the law	Dushkin, Chapters 1, 2, and 5.
Cultural pluralism.	Dushkin, Chapters 47-51.
African-Americans.	*The Bluest Eye.*
African-Americans.	Feagin, Chapter 8.
African-Americans.	Dushkin, Chapters 22, 25, 26, and 27.
Puerto Rican and Cuban Americans.	Feagin, Chapter 10.
Film: *The World of Piri Thomas.*	
Minority immobility.	MacLeod.
Mexican-Americans.	Feagin, Chapter 9.
Film: *El Norte*	*Barrio Boy* (on reserve).
Hispanic demography.	Dushkin, Chapters 15, 16, and 17.
Asian-Americans.	Feagin, Chapters 11 and 12.
Asian-Americans.	Dushkin, Chapters 21 and 41.
Future challenges.	Feagin, Chapter 13; Dushkin, Chapters 52 and 53.
Review.	
Final examination.	

Competencies to Be Attained by Students Toward Which the IMPAC Project Is Directed

The IMPAC project is based on the assumption that to develop competencies in multicultural education, three domains must be addressed:

1. Knowledge, understanding, and appreciation of culture and its influence on individuals and cultural groups in our society;
2. Awareness of and sensitivity to our own and other cultures;
3. Skills to recognize, analyze, and evaluate multicultural perspectives and issues.

Competencies for the three domains are the following:

1. **Knowledge, Understanding, and Appreciation. Students will be able to:**
   a. Demonstrate knowledge of the concept "culture" and its characteristics, including traditions, rituals, language, music, art, religion, literature, and others.
   b. Demonstrate knowledge about their own ethnic heritage, history, and contributions to the United States.
   c. Demonstrate knowledge of the contributions of various cultural groups in our society.
   d. Demonstrate knowledge of the similarities and differences among individuals from diverse cultural, ethnic, gender, socioeconomic, ability, and religious groups, including their values, languages, beliefs, styles of life, and political institutions.
   e. Recognize and know the significance of events, customs, and traditions that are special for different groups.
   f. Identify assumptions of cultural pluralism.
   g. Demonstrate knowledge of the contemporary and historical experiences of ethnic, racial, and cultural groups.
   h. Demonstrate knowledge of how stereotypes originate and persist, and of their impact on relations between ethnic groups.
   i. Demonstrate an awareness of economic and power motivations in human relationships.

2. **Awareness and Sensitivity Students will develop:**
   a. Pride in ethnic heritage.
   b. Confidence in the sense of their own identities.
   c. Awareness that prejudice is a block to communication and interaction.
   d. Awareness of ethnic ancestry and cultural heritage in relation to self-definition.
   e. An appreciation of others on the basis of individual worth regardless of culture, ethnicity, gender, socioeconomic background, ability, and religion.
   f. An acceptance and appreciation of the diversity of the culture of the United States.
   g. Sensitivity to culture in looking at contemporary moral problems, societal conflicts, and issues of personal identity.

3. **Skills Students will be able to:**
   a. Recognize various forms of stereotyping, prejudice, and discrimination.

b. Formulate criteria for judgment and action, compatible with the values of a multicultural society.

c. Examine cultures other than their own while recognizing their own biases and cultural assumptions.

d. Analyze alternative value positions of different cultural groups.

e. Contribute to conflict resolution by persuasion and rational discourse.

f. Demonstrate skill in developing and maintaining positive relationships with other individuals or groups and in responding constructively to conflict in relationships.

g. Develop the social and political action skills necessary for becoming effective participants in democratic decision-making.

Though considerable research and literature is available and was reviewed, the selected competencies for the IMPAC Project were adapted from Baptiste, H. Prentice *et al;* Browne and Perez; Long Beach Unified School District; and Lynch, *Multicultural Education in a Global Society.* A short list of references follows.

Baptiste, H. Prentice, *et al. Multicultural Teacher Education: Preparing Educators to Provide Educational Equity.* Vol. 1. Washington, D. C.: American Association of Colleges for Teacher Education, 1980.

Grant, C. A., ed. "Encouraging Multicultural Education." *Multicultural Education: Commitments, Issues, and Application.* Alexandria, VA: The ASCD Multicultural Education Commission, 1977.

Hernandez, Hilda. *Multicultural Education: A Teacher's Guide to Content and Process.* Columbus, Ohio: Merrill Publishing Co., 1989.

Long Beach Unified School District. "Multicultural Needs Assessment—Teacher Survey." in Hernandez 174-175.

Lynch, J. *Multicultural Education: Principles and Practice.* London: Routledge, 1986.

_____. *Multicultural Education in a Global Society.* Great Britain: The Falmer Press, 1989.

Office of the Los Angeles County Superintendent of Schools. "Multicultural Education Course of Study for Grades Kindergarten through Twelve 1979-1981." by J. Browne and J. B. Perez in Hernandez 178-181.

Faculty Questionnaire

This questionnaire was developed to gather information on your views, knowledge, and implementation of multicultural perspectives in the curriculum. Please answer all the questions. All responses will be anonymous.

Please circle your responses to the questionnaire items by using the following rating scale:

N = Not Applicable, SD = Strongly Disagree, MD = Moderately Disagree,
U = Undecided, MA = Moderately Agree, SA = Strongly Agree

Indicate the extent to which you agree with each of the following statements:

1. Lack of student participation in class may reflect behavior appropriate to the student's culture.	N	SD	MD	U	MA	SA
2. Lack of student participation in my classes may reflect the way in which I structure classes.	N	SD	MD	U	MA	SA
3. Competitive situations may predispose some students to failure or to lowered achievement.	N	SD	MD	U	MA	SA
4. Students of a cultural background different from that of the mainstream culture are as capable as other students academically.	N	SD	MD	U	MA	SA
5. Teachers should adapt their instruction to accommodate the learning styles of their students.	N	SD	MD	U	MA	SA
6. Culturally relevant materials are critical to motivating culturally diverse students.	N	SD	MD	U	MA	SA
7. Having knowledge about the different cultures of my students is a critical component in motivating and instructing them.	N	SD	MD	U	MA	SA
8. Knowledge of which cultural backgrounds my students come from is a critical component in motivating and instructing them.	N	SD	MD	U	MA	SA
9. Appreciation of students' cultural backgrounds is a critical component in motivating and instructing students.	N	SD	MD	U	MA	SA

10. Students' native languages and discourse patterns may influence their performance in class.	N	SD	MD	U	MA	SA
11. Incorporating multicultural perspectives into the curriculum should be a top priority in teaching.	N	SD	MD	U	MA	SA
12. I am comfortable teaching students who are culturally different from myself.	N	SD	MD	U	MA	SA
13. I am comfortable teaching about multicultural perspectives and issues.	N	SD	MD	U	MA	SA

I am knowledgeable about:

14. The contributions and perspectives of people of diverse cultures in my discipline.	N	SD	MD	U	MA	SA
15. State and national concerns regarding the inclusion of diverse cultural perspectives in the curriculum.	N	SD	MD	U	MA	SA
16. Diverse learning styles.	N	SD	MD	U	MA	SA
17. The relationship between diverse learning styles and teaching methodologies.	N	SD	MD	U	MA	SA
18. The link between diverse learning styles and diverse cultures.	N	SD	MD	U	MA	SA
19. My students' backgrounds and experiences.	N	SD	MD	U	MA	SA
20. Ways to incorporate multicultural content into the curriculum of the courses I teach.	N	SD	MD	U	MA	SA

In my courses, I have included the following materials or ideas:

21. Research and literature in my discipline with specific content on minority cultures.	N	SD	MD	U	MA	SA
22. Readings that portray diverse cultures.	N	SD	MD	U	MA	SA
23. Non-print resources and materials (films, videos, filmstrips, recordings, photographs) portraying diverse cultures.	N	SD	MD	U	MA	SA

24. Required and recommended reading lists with works by "authentic" authors (those writing about a particular group who are also members of that particular group, for example, a book about Native American women by an author who is a Native American woman).	N	SD	MD	U	MA	SA
25. Tests and materials that portray diverse cultures.	N	SD	MD	U	MA	SA
26. Syllabi reflecting diverse cultural contributions and perspectives.	N	SD	MD	U	MA	SA
27. Knowledge and understanding of culture and its influence on individuals and cultural groups in our society.	N	SD	MD	U	MA	SA
28. Awareness of and sensitivity to my own and other cultures.	N	SD	MD	U	MA	SA
29. Skills to recognize, analyze, and evaluate multicultural perspectives and issues.	N	SD	MD	U	MA	SA

My instruction and class activities encourage or include:

30. Direct, personal contact between me and my students.	N	SD	MD	U	MA	SA
31. Opportunities for interaction among my students.	N	SD	MD	U	MA	SA
32. Resource people from diverse cultural backgrounds other than on special occasions.	N	SD	MD	U	MA	SA
33. Alternative opportunities for student evaluation of my course activities and assignments (an open-ended questionnaire, for example, in addition to the college evaluation form).	N	SD	MD	U	MA	SA
34. The use of student evaluations and comments to restructure courses.	N	SD	MD	U	MA	SA
35. Alternatives for successfully completing course requirements (for example, choices in term paper topics, nature of research, or laboratory projects; alternative formats for reports or projects).	N	SD	MD	U	MA	SA

36. Instructional methods to accommodate diverse learning styles.	N	SD	MD	U	MA	SA
37. Class presentations or activities on the contributions of minority cultures to the majority culture.	N	SD	MD	U	MA	SA
38. Students exploring content which may present an alternative perspective to my own.	N	SD	MD	U	MA	SA
39. Teaching methods different from or in addition to a lecture/presentation approach (cooperative learning, small groups, pairs, etc.).	N	SD	MD	U	MA	SA
40. Opportunities for students to share their perspectives and experiences.	N	SD	MD	U	MA	SA
41. Opportunities for students to appraise critically the textbooks, films, and other curricular materials for the inclusion and portrayal of diverse cultures.	N	SD	MD	U	MA	SA

Selected items in this questionnaire were adapted from:

Boyer, James B. *Multicultural Instructional Inventory for Enhancing College-University Curriculum.* 1981.

_____. *Collegiate Instructional Discrimination Index.* 1989.

Another valuable resource prepared by James Boyer is the instrument *Administrator's Checklist for Enhancing Multicultural Curriculum.* Boyer describes this instrument as follows: "The Checklist is intended as an awareness and behavioral guide for those administrator-supervisors who have (or are developing) a commitment to the elimination of racism, elitism, sexism, and ageism. Administrative philosophy and perception regarding the *substance of curriculum* are extremely significant factors in the ultimate quality of life (childhood life and adult life) in America."

These instruments are available from:

James B. Boyer, Ph.D.
Curriculum and American Ethnic Studies
Bluemont Hall Kansas State University, Manhattan, Kansas 66506
(913) 532-5554 or (913) 539-7224

Also used as a reference for the development of the Mount St. Mary's College questionnaire:

Banks, James A. *Teaching Strategies for Ethnic Studies.* 1991.

Student Questionnaire

Please read each question. Each question begins by asking: How much. . .?

If your answer is **"Very Much,"**	**Circle 5.**
If your answer is somewhere between **"Very Much"** and **"Somewhat,"**	**Circle 4.**
If your answer is **"Somewhat,"**	**Circle 3.**
If your answer is between **"Somewhat"** and **"Not at All,"**	**Circle 2.**
If your answer is **"Not at All,"**	**Circle 1.**
If you don't understand what the question means or the words used in the question,	**Circle DU.**

Circle class status: FR SOPH JR SR Major_____

How much do you know about_____	**Very Much**		**Somewhat**		**Not at All**	**DU**
1. What the word "culture" means?	5	4	3	2	1	DU
2. Cultural characteristics in general, for example, traditions, rituals, language, music, art, religion, and literature?	5	4	3	2	1	DU
3. Your own culture, history, and its contributions to the United States?	5	4	3	2	1	DU
4. The contributions of cultural groups in the United States other than your own?	5	4	3	2	1	DU
5. Things that are the same among persons from diverse ethnic, cultural, gender, socio-economic, ability, and religious groups.	5	4	3	2	1	DU
6. Things that are different among persons from diverse ethnic, cultural, gender, socio-economic, ability, and religious groups.	5	4	3	2	1	DU
7. The importance of events, customs, and traditions that are special for different groups?	5	4	3	2	1	DU
8. The term "cultural pluralism"?	5	4	3	2	1	DU
9. Present-day experiences of ethnic, racial, and cultural groups other than your own?	5	4	3	2	1	DU

10. Historical experiences of ethnic, racial, and cultural groups other than your own?	5	4	3	2	1	DU
11. How stereotypes begin and continue?	5	4	3	2	1	DU
12. How stereotypes influence the relations between ethnic groups?	5	4	3	2	1	DU
13. How money and power may influence human relationships?	5	4	3	2	1	DU

How much have you developed_____	**Very Much**	**Somewhat**		**Not at All**		**DU**
14. Pride in your own ethnic background?	5	4	3	2	1	DU
15. Confidence in yourself as a person?	5	4	3	2	1	DU
16. Awareness that prejudice is a block to communication and interaction?	5	4	3	2	1	DU
17. Awareness of your own ethnic ancestry and cultural heritage in relation to how you think about yourself?	5	4	3	2	1	DU
18. Appreciation of other persons' individual worth regardless of culture, ethnicity, socioeconomic background, ability, or religion?	5	4	3	2	1	DU
19. Acceptance and appreciation of the differences among people in the United States?	5	4	3	2	1	DU
20. Sensitivity to culture in looking at current moral problems or conflicts in society?	5	4	3	2	1	DU
21. Sensitivity to culture in looking at issues of personal identity?	5	4	3	2	1	DU

How much are you able to _____	**Very Much**	**Somewhat**		**Not at All**		**DU**
22. Recognize various forms of stereotyping, prejudice, and discrimination?	5	4	3	2	1	DU
23. Identify ways to make judgments and take actions that contribute to a multicultural society?	5	4	3	2	1	DU

24. Learn about cultures other than your own?	5	4	3	2	1	DU
25. Recognize your own biases and beliefs about your own culture?	5	4	3	2	1	DU
26. Analyze value positions of cultural groups that may be different from your own?	5	4	3	2	1	DU
27. Help to solve problems by talking logically and openly with others?	5	4	3	2	1	DU
28. Develop and keep positive relationships with persons or groups from cultures other than yours?	5	4	3	2	1	DU
29. Respond in helpful ways to deal with conflict in relationships?	5	4	3	2	1	DU
30. Develop social and political action skills needed to become an effective participant in democratic decision-making?	5	4	3	2	1	DU

What are some of the courses you have taken that included multicultural topics or perspectives? If you can, please describe specific multicultural topics and/or perspectives that you studied in these courses. (Use the back of this page if more space is needed.)

Do you have comments you would like to make about this questionnaire or about any of the items? Please use the following space and the back of this page (if needed) for your comments.

We may be interested in using your comments as part of the report of our study. If you do not wish us to use direct quotations from your comments, please write a sentence to that effect. Because the questionnaires are anonymous, we will have no way to contact you after the form is returned, so please let us know your wishes in the space below.

Thank you very much for the time you took to complete and return this questionnaire.

Appendix C

IMPAC Project Workshops and Presenters

IMPAC project participants are deeply grateful to all of the presenters who gave generously of their time and expertise. The success of the project is integrally related to the perspectives provided by each presenter. As attested by the evaluation following each workshop and presentation, we would not have been able to do what we did without their assistance.

Workshop	Date	Presenter
Consultant Meeting for Planning Committee	March 8, 1990	Elliott Barkan, Professor, Department of History, California State University, San Bernardino
Infusing Multicultural Perspectives Across the Curriculum: An Overview	May 16, 1990	Elliott Barkan
Competencies Discussion and Developing Syllabi	May 17, 1990	Nancy Burstein Kieran Vaughan, CSJ Department of Education, MSMC
Preparing Students for a World of Change: Multiculturalizing the Curriculum	May 18, 1990	Carlos Cortes Professor of History, University of California, Riverside
Developing Sensitivity to Cultural and Ethnic Issues and Increasing One's Ease in Discussing Cultural and Ethnic Issues in the Classroom	September 5, 1990	Iris Ingram Vice President, Human Services and Planning, United Way
Sharing Information on Infusing Multicultural Perspectives in Syllabi for Courses in the Liberal Studies Major	October 12, 1990	IMPAC Participants
Consultant Meeting for Planning Committee	October 23, 1990	Christelle Estrada Curriculum Director, Center for Independent Studies, Pasadena High School
Perspectives on Planning and Multiculturalism	January 17, 1991	Carlos Cortes
Multicultural Issues in Education	April 11, 1991	Erica Hagen Coordinator of Multicultural Programs, Immaculate Heart College Center
Course Revisions: Presentations by IMPAC Participants on Implemented Revisions	May 15, 1991	IMPAC Participants

Infusing Multicultural Perspectives across the Curriculum	May 16, 1991	Geneva Gay Professor, Curriculum and Multicultural Education, Purdue University
Discussion of Revisions Accomplished; Planning Session	September 3, 1991	IMPAC Participants
Alternative Approaches to Assessment	November 1, 1991	Clyde Corcoran Teacher Education Internship Program, Claremont Graduate School and Consultant on Mathematics Education
Cultural Perspectives and Writing Across the Curriculum: Focus on Language Patterns Used by Second to Seventh Generation Chicana Students	December 6, 1991	Maria Montaño-Harmon Assistant Professor, Secondary Education, California State University, Fullerton
Star Power Simulation	January 16, 1992	Randall Lindsey Professor, Administration and Counseling, California State University, Los Angeles
Entitlement: Power as Manifested in Forms of Privilege—One End of the Continuum of Diversity	May 13, 1992	Randall Lindsey
The Student Experience of Courses Revised to Include Multicultural Perspectives	May 13, 1992	MSMC Student Panel
Concluding Discussions and Final Assessment	May 14, 1992	IMPAC Participants

Faculty, Staff, and Student Participants in the IMPAC Project

Directors of the IMPAC Project

Nancy Burstein
Assistant Professor of Education and
Director of Elementary and Special Education
Mount St. Mary's College, 9/86—8/90
Developer of the IMPAC Project proposal
Project Director, 1/89—8/90
Associate Professor
Coordinator, Teacher Educator
Special Education
California State University, Northridge
9/90—present

Kieran Vaughan, CSJ
Professor of Education and
Department of Education, Chair
Mount St. Mary's College
Project Director, 9/90—9/92

IMPAC Participants and Members of the Planning Committee

Carla Bartlett
Assistant Professor of Education
Director, Secondary Education
Department of Education
IMPAC Project Evaluator

Anne Wilcoxen
Assistant Professor of Education
Director of Elementary and Special Education
Department of Education

Vicki Johnson
Credential Analyst and Advisor
Department of Education
Administrative Assistant for the IMPAC Project

IMPAC Participants and Contributors of Syllabi

Margaret Rose Cafferty, CSJ
Instructor in English
Department of English

Kathleen Clapp
Assistant Professor of Psychology
Department of Psychology

Michele Dumont
Professor of Philosophy
Department of Philosophy

James Marien Dyer, CSJ
Instructor in History
Department of History and Political Science

Anne Eggebroten
Assistant Professor of English
Department of English

Teresita Espinosa, CSJ
Professor of Music
Department of Music

Mary Evelyn Flynn, CSJ
Assistant Professor of Education
Department of Education

Aline Marie Gerber, CSJ
Professor of Romance Languages
Department of Modern Languages

Debbie Giunta
Lecturer in Education
Department of Education
Lecturer in Psychology
Department of Psychology

Millie M. Kidd
Assistant Professor of English
Department of English

J. Eileen McArow
Assistant Professor of Nursing
Department of Nursing

Reverend George O'Brien
Associate Professor of English
Department of English

Rose Leonard Stevling, CSJ
Instructor in English,
Department of English
Instructor in History and Political Science
Department of History and Political Science

Wanda Teays
Assistant Professor of Philosophy
Department of Philosophy

Mary Williams, CSJ
Professor of English
Department of English

Other Contributors of Syllabi

Susan Aminoff
Lecturer in Social Sciences
Division of Social Sciences

Terri Eichman
Assistant Professor of Nursing
Department of Nursing

R. Renee Reams
Assistant Professor of Chemistry
Department of Physical Sciences
Mount St. Mary's College, 9/86—6/91
Assistant Professor
College of Pharmacy and Pharmaceutical Sciences
Florida A & M University 7/9—present

Norman Schwab
Professor of Art
Department of Art

IMPAC Participants

Imelda D'Agostino, CSJ
Associate Professor of Education
Department of Education

Sharon Golub
Assistant Professor of Nursing
Department of Nursing

Mary Kranz
Director of the Library
Doheny Campus

Claudia Reed
Director of MSMC Libraries

Student Participants and Panelists for the Final Workshop

Tracy Eyvonne Bowen
Junior, Liberal Studies

Dana L. Chotiner
Senior, American Studies

Rosa E. Diosdado
Senior, English

Karen M. Jimmons
Junior, Sociology

Crystal Ann Johnson
Junior, Occupational Therapy

Elizabeth Mendez
Junior, Early Childhood Education and Liberal Studies

Trudi Morgan
B.A. in English, June '92

Nhung T. Nguyen
Senior, Liberal Studies

Bronwyn R. Reedy
B.A. English, June '92

Carolyn C. Reynolds
Chair of the Student Panel
Senior, English

Roberta Ruiz
Senior, Liberal Studies

Josephine Salazar
Senior, Liberal Studies

Michelle T. Serrano
Senior, English

Mary Christine Strauch
Senior, Liberal Studies

Ann Elizabeth Summers
Senior, Mathematics

Appendix D

Guidelines for Developing and Revising Syllabi

A. Syllabi Components

1. Course description and objectives or purposes (goals). At least one objective will give evidence of culturally diverse perspectives.

2. Course assignments, requirements, activities, course expectations, at least one of which will involve a culturally diverse perspective.

3. References, textbooks, related readings, one or more of which will include material reflective of culturally diverse perspectives, for example, materials by authors of a minority or non-Western culture, materials presented from a cross-cultural viewpoint, or materials that address multicultural issues.

4. Evaluation procedures. Alternative approaches to assessment are encouraged.

5. Topics of study or timeline. At least one topic will give evidence of culturally diverse perspectives.

6. Procedural details, including campus address, office hours, and telephone number.

B. Considerations for infusing multicultural perspectives.

1. Is content on minority cultures (for example, contributions, history, issues) included?

2. Are materials relevant for preparing students to live and work in a culturally diverse society?

3. Is there a structured opportunity for students to share their own cultural experiences as related to or appropriate to course content?

4. Do readings portray diverse cultures as appropriate for the course content?

5. Are resource persons from diverse cultures invited to speak as guest lecturers as appropriate for the course content?

6. Are assignments or activities included that develop skills in recognizing, analyzing, and evaluating multicultural situations and issues?

7. Does the syllabus reflect a variety of activities (diverse teaching methodologies, alternative modes of assessment, cooperative learning situations)?

8. Is there a structured opportunity for students to evaluate the course in relation to infusion of diverse cultural perspectives?

IMPAC Project Model

Identification of Competencies for Cultural Literacy

Knowledge, Understanding, and Appreciation
Awareness and Sensitivity
Skills

Selection of Faculty and Assessment of Their Needs

Beliefs about Multicultural Perspectives
Knowledge of Multicultural Perspectives
Multicultural Content in Syllabi

Project Activities

Presentations and Simulations by Guest Speakers and Facilitators
Structured Opportunities for Discussion among IMPAC Participants
Panel Discussion by Students Sharing Experiences of Revised Courses

Project Activities

Development and Revision of Syllabi
Addition of Multicultural Objectives, Assignments, Readings, and Activities
Review of Syllabi in Relation to Competency Matrix

Implementation of New and Revised Courses

Ongoing from Fall 1990

Evaluation

Student Pre- and Post-Questionnaires based on Competencies
March 1991 and March 1992

Faculty Pre- and Post-Questionnaires
May 1990 and May 1992

Final Workshop with Student Participants

Future Directions

Periodic Informal Gatherings among IMPAC Participants and Others

Project Goal: Culturally Literate Students (Future Teachers)

PrismPublishing of
Mount St. Mary's College

12001 Chalon Road
Los Angeles, California 90049

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